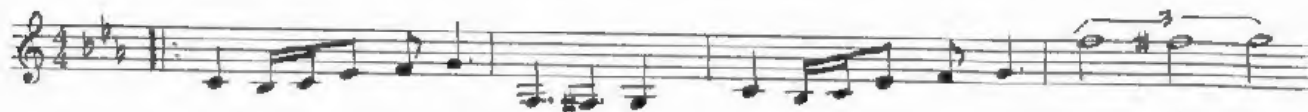


21 ST CENTURY SCHIZOID MAN

BY FRIPP
McDONALD
LAKE
GILES
SINFELD



1. CAT'S	FOOT	IRON	CLAW	NEURO - SURGEONS SCREAM FOR MORE
2. BLOOD	RACK	BARBED	WIRE	POLI - TICIANS' FUNERAL PYRE
3. DEATH	SEED	BLIND MAN'S	GREED	POETS' STARVING CHILDREN BLEED



AT PA-RA-NOIA'S POISON DOOR
INNOCENTS RAPED WITH NAPALM FIRE TWENTY FIRST CENTURY SCHIZOID MAN.
NOTHING HE'S GOT HE REALLY NEEDS

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MIRRORS (INSTRUMENTAL)

BY - FRIPP - McDONALD - LAKE
GILES - SUNFIELD

EAST-JAZZ FEEL

[illegible]

I TALK TO THE WIND

Ms DONALD
SINFELD

I SAID THE STRAIGHT MAN 2 I'M ON THE OUT SIDE TO THE LATE MAN, LOOKING IN- SIDE, WHERE HAVE YOU WHAT DO I
BEEN SEE I'VE BEEN HERE AND MUCH CON-FU-SION I'VE BEEN THERE AND DI-SIL-LU-SION
I'VE BEEN IN-BE-TWEEN ME I TALK TO THE
WIND MY WORDS ARE ALL CARRIED A-WAY
I TALK TO THE WIND THE WIND DOES NOT
HEAR THE WIND CANNOT HEAR.

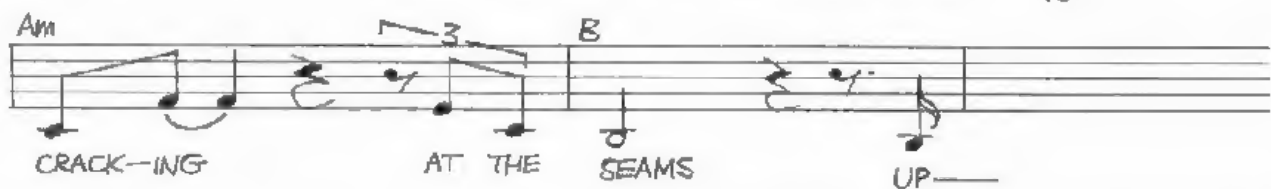
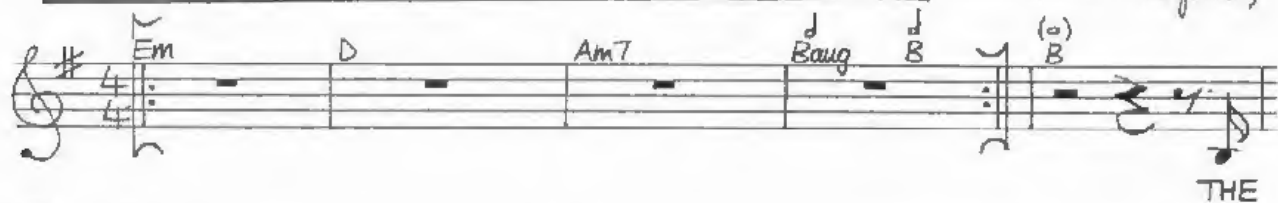
3RD VERSE: YOU DON'T POSSESS ME
DON'T IMPRESS ME
JUST UPSET MY MIND
CAN'T INSTRUCT ME
OR CONDUCT ME
JUST USE UP MY TIME

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EPITAPH

including: (a) MARCH FOR NO REASON
(b) TOMORROW AND TOMORROW

(Fripp/McDonald)
/Lake/Giles/Sinfield) ①



(‘EPITAPH’ CONTD.)

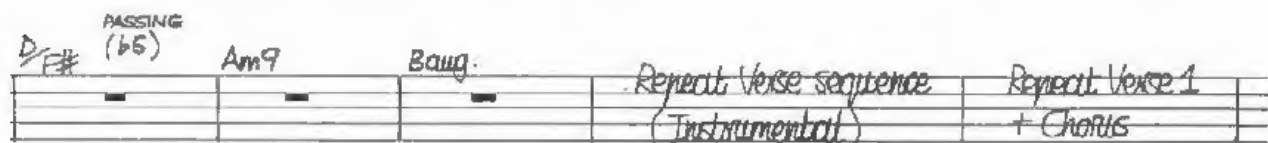
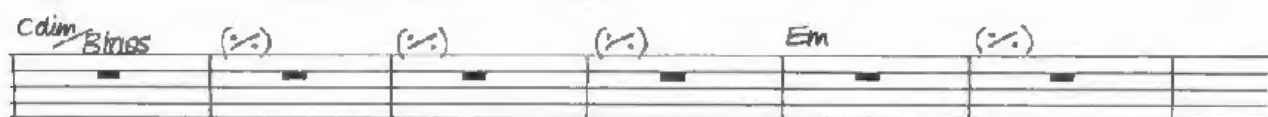
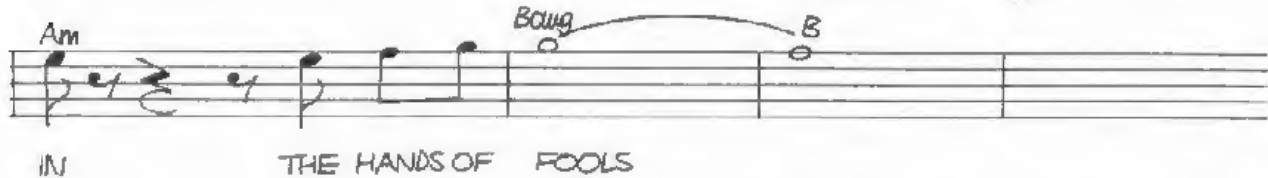
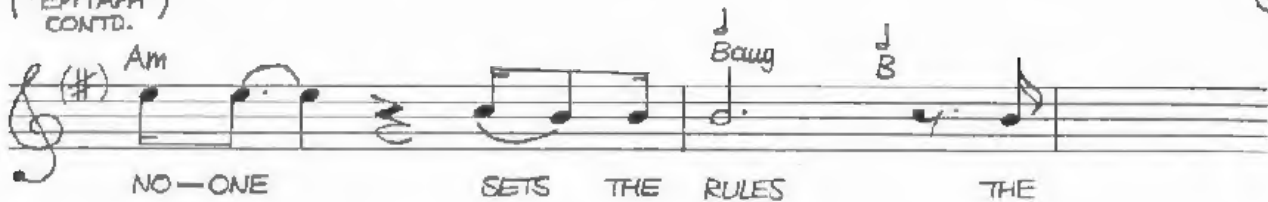
②

Em (F#) Crawl A cracked and broken path if we
Em Bm
Em Bm
C Bm
C Bm
C B
B Em D Am9 Baug
Em D (voice 2) BE-
Am Baug B Em 3
D Am Baug B
Em D

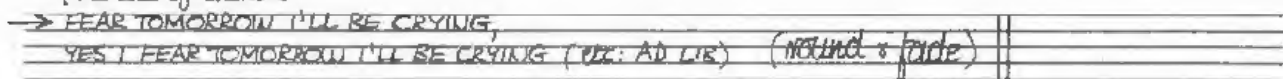
FEAR TO-MOR-ROW I'LL BE CRY-ING YES I
FEAR TO-MOR-ROW I'LL BE CRY-ING YES I
FEAR TO-MOR-ROW I'LL BE CRY-ING
TWEEN THE IR- ON GATES OF FATE THE
SEEDS OF TIME WERE SOWN AND WATERED BY THE
DEEDS OF THOSE WHO KNOW AND WHO ARE KNOWN

('EPITAPH')
CONTD.

3



(As end of Chorus)



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London SW3 for the World.

MOONCHILD

by FAIRP - McDONALD -
LAKE - GILES -
SINFELD

1. CALL HER MOON-CHILD DANCING IN THE SHALLOWS OF A RIVER
2. MOONCHILD GATHERING THE FLOWERS IN A GARDEN

LONELY MOONCHILD DREAMING IN THE SHADOW OF A WILLOW
LOVELY MOONCHILD DRIFTING ON THE ECHOES OF THE HOURS

TALKING TO THE TREES OF THE COP WEE STANG SLEEPING ON THE STEPS OF A
SAILING ON THE WIND IN A MILK WHITE GOWN DROPPING GIRCLE STONES ON A

FOUNTAIN WAVING SILVER WANDS TO THE NIGHT BIRDS SONG
SUN DIAL PLAYING HIDE AND SEEK WITH THE GHOSTS OF DAWN

WAITING FOR THE SUN ON THE MOUNTAIN SHE'S A
WAITING FOR A SMILE FROM A SUN CHILD

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THE DREAM

BY FRANK McDONALD - LAKE-
GILES - SINFIELD

Handwritten musical score for 'THE DREAM' in 4/4 time. The score consists of five staves. The first staff begins with a treble clef and a 4/4 time signature. The first measure contains a C major 7 chord (C4, E4, G4, Bb4) with a '13' in parentheses. The melody starts on D4, moves to E4, then F4, and continues with a triplet of G4, A4, B4. The second staff continues the melody with a triplet of C5, B4, A4, followed by a half note G4. The third staff features a triplet of F4, E4, D4, then a half note C4. The fourth staff has a half note B3, then a half note A3. The fifth staff concludes the melody with a triplet of G3, F3, E3, followed by a half note D3. The score includes various musical notations such as treble clefs, time signatures, chords, and triplets.

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THE ILLUSION

BY - FRIPP - Mc DONALD -
LAKE - GILES - STARRIESP

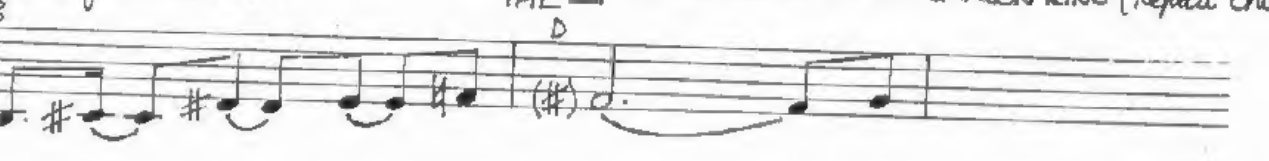
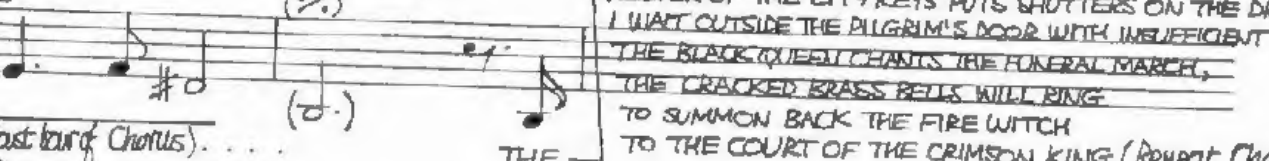
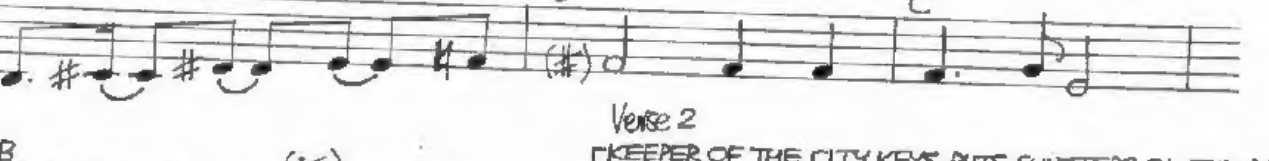
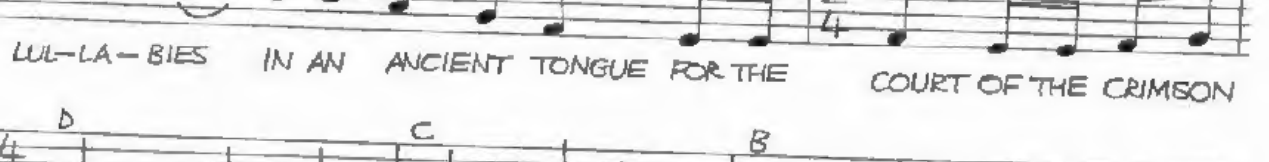
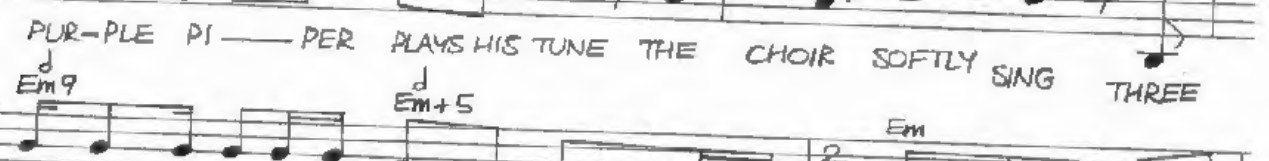
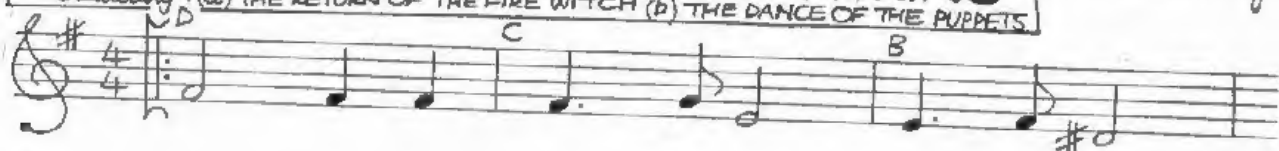
Handwritten musical score for "THE ILLUSION" in A major, 5/8 time. The score consists of six staves of music. The first staff begins with a treble clef, key signature of two sharps (F# and C#), and a 5/8 time signature. The melody starts with a quarter rest, followed by a quarter note G4, a quarter note A4, and a half note B4. The second staff continues the melody with a quarter note C5, a quarter note D5, and a half note E5. The third staff has a 4/8 time signature and continues the melody with a quarter note F#5, a quarter note G5, and a half note A5. The fourth staff continues with a quarter note B5, a quarter note C6, and a half note D6. The fifth staff continues with a quarter note E6, a quarter note F#6, and a half note G6. The sixth staff concludes the piece with a quarter note A6, a quarter note B6, and a half note C7. Chord symbols A, A7, A9, Dmaj7, and A are written above the notes. The piece ends with a double bar line.

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THE COURT OF THE CRIMSON KING

(Mc. Donald / Sinfield) ①

including: (a) THE RETURN OF THE FIRE WITCH (b) THE DANCE OF THE PUPPETS



('THE COURT OF THE CRIMSON KING'
Contd.)

(2)

CHORD (B)

BASS: F# G G# A A# B C C#

Repeat Chorus

Verse 3

THE GARDENER PLANTS AN EVERGREEN WHILST TRAMPLING ON A FLOWER
I CHASE THE WIND OF A PRISM SHIP TO TASTE THE SWEET AND SOUR
THE PATTERN JIGGLER LIFTS HIS HAND, THE ORCHESTRA BEGIN
AS SLOWLY TURNS THE GRINDING WHEEL IN THE COURT OF THE CRIMSON KING

(Repeat Chorus)

Flute solo...

(x3)

(TRILL)

Verse 4

SOFT GREY MORNINGS WIDOWS CRY, THE WISE MEN SHARE A JOKE
I RUN TO GRASP DIVINING SIGNS TO SATISFY THE HOAX
THE YELLOW JESTER DOES NOT PLAY BUT GENTLY PULLS THE STRINGS
AND SMILES AS THE PUPPETS DANCE IN THE COURT OF THE CRIMSON
KING... (Repeat Chorus)
(ADD EXTRA SEQUENCE)

B sequence...

ON

(x3; slower 2nd time)

('THE COURT of the CRIMSON
KING' CONT.)

③

Handwritten musical score for 'THE COURT of the CRIMSON KING' (CONT.). The score is written on seven staves. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The notation includes various musical symbols such as notes, rests, and accidentals. Chord symbols are written above the staves: E, D, C#sus4, C#, (C#), E, D, C#sus4, C#, (d.), C#(no end), C#maj, (DRUM BREAK), E, D, C#, and (Round & fade). The score concludes with a double bar line and the instruction '(Round & fade)'.

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PEACE - A BEGINNING

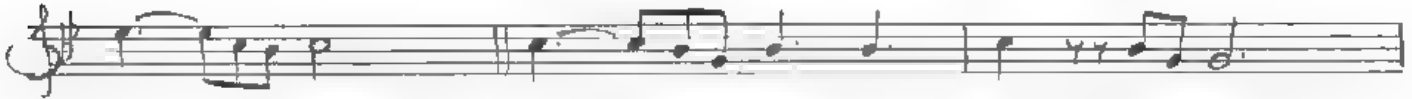
by ROBERT FRIPP and
PETER SINFIELD

Slowly

(Solo voice)



I am the o- cean Lit by the flame. I am the moun- tain



Peace is my name. I am the riv- er Touched by the wind.



I am the sto- ry. I never end.

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PICTURES OF A CITY

Moderately slow
(♩ = 69)

by ROBERT FRIPP
and PETER SINFIELD

Gm

C

Gm

D

Gm

D

Bass G Bb C C# D7(#9) Gm Bass G Bb C C#

1: Con-crete cold face - cased in steel - Stark sharp glass eyed -

crack and peel - Bright light scream beam - brake and squeal - Red white green white -

we-on wheel - sweat and spin - lost in hell -

INSTRUMENTAL SECTION → "42nd AT TREADMILL" (p.v.) →

al

long

(FREE GROUP IMPROVISATION)

2: Dream flesh love chase perfumed skin / Greased hand teeth hide tinselled sin
Spice ice dance chance sickly grin / Pasteboard time slot sweat and spin

3: Blind stick blind drunk cannot see / Mouth dry tongue tied cannot speak
Concrete dream flesh broken shell / Lost soul lost trace lost in hell

CADENCE AND CASCADE

by ROBERT FRIPP
and PETER SINFIELD

Moderately slow
(♩ = 80)

1. Ca-dence and Cas-cade Kept a man named Jade
Cool in the shade while his an-dance played.
Purred, what purred: Spend us too. We on-ly serve for you.

just a man.

3: Car-a-van, ho-tel

where the se-quin spell fell Cas-tom of the game. Ca-dence-illed in love
Licked his vel-vet gloved hand. Cas-cade, kissed his name.

just a man.

Ca-dence and Cas-cade.

5x [FLUTE SOLO AD LIB]

2: Sliding mystified
On the wine of the tide
Stared pale-eyed
As his veil fell aside
Sad paper courtesan
They found him just a man.

4: [8 bars FLUTE Solo AD LIB]
Sad paper courtesan
They knew him just a man.

CADENCE and CASCADE

KING CRIMSON / "IN THE WAKE OF POSSEIDON" (1970)

INTRO

Musical staff 1 (Intro): E, A/E, G#m/E, A/E, followed by a melodic phrase.

Musical staff 2 (A): E, A/E, G#m/E, D A/E, B A/E, followed by a melodic phrase and a guitar fill.

Musical staff 3 (B): E, G#m, D Asus2, E, D, B Asus2, Asus2, Asus2.

Musical staff 4 (C): VII E, G#m, Bm, D Asus2, Asus2, followed by a melodic phrase.

Musical staff 5 (A): E, F#m, G#m, D F#m, B F#m, followed by a melodic phrase.

Musical staff 6 (B): E, G#m, D Asus2, E, D, E, G#m, D Asus2, E, D, E.

Musical staff 7 (D): Am7, Am7, Bm, Am7, Asus2, followed by a melodic phrase.

Musical staff 8 (E) Solo & Fure: E, F#m, G#m, F#m, followed by a melodic phrase.

CADENCE and CASCADE p2

Handwritten musical notation for guitar, featuring two staves. The top staff is marked with a circled 'B' and contains a melodic line with chords: E, G#m, A sus2, E, A sus2, A sus2, A sus2. The bottom staff is marked with a circled 'E' and 'Solo de FURTE', containing a rhythmic pattern with chords: E, F#m, G#m, F#m. The notation ends with 'FADE OUT!'.

Cadence and cascade

Paroles de Peter Sinfield
Musique de Robert Fripp

King Crimson/ In the wake of Poseidon (1970)

A	Cadence and cascade Cool in the shade	kept a man named Jade while his audience played
B	Purred, whispered, "Spend us too	we only served for you"
A	Sliding mystified Stared pale-eyed	on the wine of the tide as his veil fell aside
B	Sad paper courtesan	they found him just a man
D	Caraven hotel Custom of the game Licked his velvet gloved hand	where the sequin spell fell cadence oiled in love cadence kissed his name
B	Sad paper courtesan	they knew him just a man

IN THE WAKE OF POSEIDON

by ROBERT FRIPP
and PETER SINFIELD

Moderately slow
(♩ = 80)

1. Pla - to's spawn cold i - vyed eyes Share truth in bone and globe.
Bish - ops kings spin judge - ments blade Scratch "Faith" on name - less graves. B+7

Har - le - pums coin point - less games Snore jokes in par - rot's robe Two
Har - vest hags heard ash and sand Rack rope and chain for slaves who

wo - men weep, Dame Scar - let Screen Sheds sud - den thea - tre the rain, whilst
fire - side fear fer - men - ted words Then rear Am to spoil the the 10 Em

dark in dream the Mid - night Queen knows ev - ery hu - man pain 2. In
the the aisle the mad min smiles To him of mat - ters, Em

air, fi - re, earth and wa - ter World on the scales.
Air, fi - re, earth and wa - ter Bal - ance of change

World on the scales On the scales.

least.

al

Em
scales.

"LIBRA'S THEME" (e.v.)

4: Heroes' hands drain stones for blood
To whet the scaling knife.
Mrai blind with visions light

IN THE WAKE OF POSSEIDON

KING CRIMSON / "IN THE WAKE OF POSSEIDON" (1970)

INTRO

Handwritten musical notation for the Intro section of "In the Wake of Poseidon" by King Crimson. The key signature is D major (two sharps). The notation is written on a single staff with a treble clef. The chords are: C, D, Em, C | C/B, Am, Bm, C, Bm. The melody consists of quarter and eighth notes.

Handwritten musical notation for the first main section (A) of "In the Wake of Poseidon". The key signature is D major. The notation is written on a single staff with a treble clef. The chords are: Em add 9, Bm, Am add 9, B, Em add 9, D, Am add 9, B, Em add 9, Bm, Am add 9, B, Em, D, Am, Em. The melody consists of quarter and eighth notes.

Handwritten musical notation for the second main section (B) of "In the Wake of Poseidon". The key signature is D major. The notation is written on a single staff with a treble clef. The chords are: D, Em, D, Em, D, Em, Bm, G, A, Bm, G, A, B, B, B(15). The melody consists of quarter and eighth notes.

IN THE WAKE OF POSSEIDON p2

Handwritten musical score for "IN THE WAKE OF POSSEIDON p2". The score is written on five staves in G major (one sharp). It includes various chords (Em, D, C, B, Em add9, Bm, G, A, Am, C, Bm, Em), a key signature change to D major (two sharps) in the third staff, and a Coda section. The score ends with a "FADE OUT" instruction.

Plato's spawn cold Ivory eyes
 Harlequins coin pointless games
 Two women weep, Dame Scarlet Screen
 Whilst dark in dream the Midnight Queen

In air, fire, earth and water
 Air, fire, earth and water
 World on the scales

Bishop's kings spin judgment's blade
 Harvest hags hoard ash and sand
 Who fireside fear fermented words
 Whilst in the aisle the mad man smiles

Heroes hands drain stones for blood
 Magi blind with visions light
 Their children kneel in Jesus till
 Whilst all around our mother earth

Snare truth in bone and globe
 Sneer jokes in parrot's robe
 Sheds sudden theatre rain
 Knows every human pain

World on the scales
 Balance of change
 On the scales

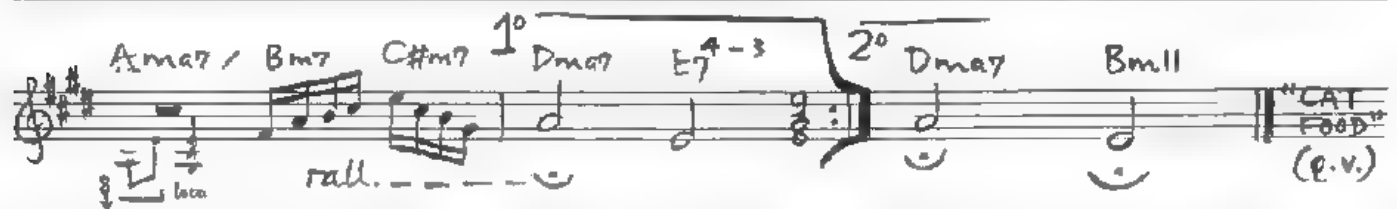
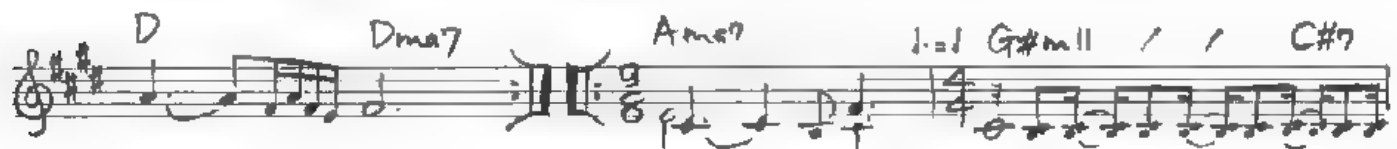
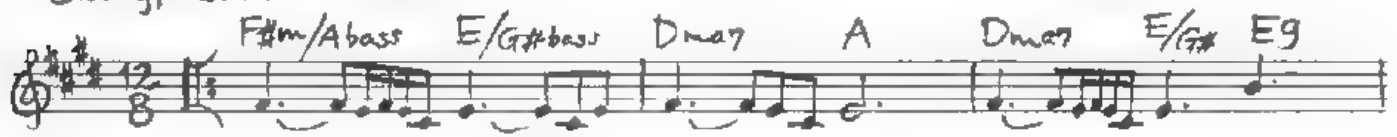
Scratch "Faith" on nameless
 Rack rope and chain for slaves
 Then rear to spoil the feast
 To him it matters least

To whet the scaling knife
 Net death in dread of life
 They learn the price of nails
 Waits balanced on the scales

PEACE - A THEME

by ROBERT FRIPP

Slowly, ad lib.



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PEACE - A THEME

KING CRIMSON / "IN THE WAKE OF POSIEDON" (ATLANTIC SD 8266) (1990)

(A) $\text{♩} = 108$ $\text{D}\Delta 7/\text{A}$ $\text{E}/\text{G}\sharp$ $\text{D}\Delta 7$ $\text{A}\Delta 7$

$\text{D}\Delta 7$ $\text{E}/\text{G}\sharp$ $\text{E}(\text{add } 9)$ $\text{F}\sharp\text{m}7$ $\text{D}\Delta 7$

(B) $\text{A}(\text{add } 9)$ $\text{♩} = 114$ $\text{G}\sharp\text{m}7(\text{add } 11)$ $\text{E}\sharp 9$

$\text{A}\Delta 7$ $\text{♩} = 108$ $\text{D}\Delta 7$ $\text{F}\sharp\text{m}$ $\text{E}7\text{sus}4$ $\text{E}7$

RI TARD **SUBITO** mf

(2) $\text{II D}\Delta 7$ $\text{II E}\sharp\text{m}7$

SUBITO mf **FINE**

CAT FOOD

FRIPPY SINFELD/MCDONALD

LADY SUPER MARKET WITH AN APPLE IN HER BASKET
 LADY WINDOW SHOPPER WITH A NEW ONE IN THE HOPPER
 KNOCKS ON THE MANAGERS' WHIPS UP A CHEMICAL
 DOOR BREW
 GROOVING TO THE MUZAK FROM A SPEAKER IN A SHOE RACK
 CROAKING TO A NEIGHBOUR WHILE SHE POLISHES A SABRE
 LAYS OUT HER GOODS ON THE KNOWS HOW TO FLAVOUR A
 FLOOR STEW
 EVERYTHING SHE'S CHOSEN IS CONVENIENTLY FROZEN
 NEVER NEED TO WORRY WITH A TIN OF 'HURRI CUKRI'
 EAT IT AND COME BACK FOR POISONED ESPECIALLY FOR
 MORRIS YOU
 NO USE TO COMPLAIN IF YOU'RE
 CAUGHT OUT IN THE RAIN
 YOU'RE MOTHER'S QUITE INSANE
 CAT FOOD CAT FOOD CAT FOOD AGAIN

Instrumental passage

LADY YELLOW STAMPER WITH A FILLET IN A HAMPER
 DYING TO FINISH THE COURSE
 GOODIES FOR THE TABLE WITH A FABLE ON THE LABEL
 DROWNING IN MIRACLE SAUCE
 DON'T THINK I AM THAT RUDE IF I TELL YOU THAT IT'S CAT FOOD NOT EVEN FIT FOR A HORSE.

THE DEVIL'S TRIANGLE

by ROBERT FRIPP

♩ = 120

Snare drum

crescendo poco a poco dal niente al FINE (f)

Add ped. D, same rhythm as s.d.

ped. D sempre

(f)

MERDAY MORN

by ROBERT FRIPP and
McDONALD

$\text{♩} = 120$

Mellotron

Bass, snare drum.

f cresc. poco a poco al FINE (*ff*)

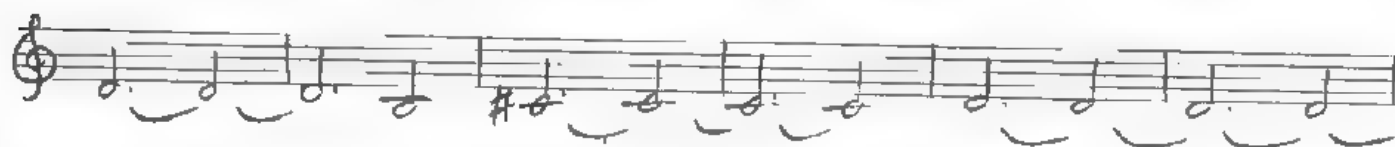
64

HAND OF SCEIRON

by ROBERT FRIPP

$\text{♩} = 120$

D pedal sempre



gliss whole chord



molto

fff

GARDEN OF WORM

by
ROBERT FRIP

$\text{♩} = 120$

Handwritten musical notation for the first system. The staff is in 5/4 time. The first measure is marked *pp* and the second *cresc. poco a poco*. The third measure is marked *f*. The fourth measure is marked *D ped. sempre*. The fifth measure is marked *ff* and the sixth *piano, Bass, s.d. sempre*. The seventh measure is marked *f*. The eighth measure is marked *D ped. sempre*. The ninth measure is marked *ff* and the tenth *piano, Bass, s.d. sempre*.

Handwritten musical notation for the second system. The staff is in 5/4 time. The first measure is marked *f*. The second measure is marked *D ped. sempre*. The third measure is marked *ff* and the fourth *piano, Bass, s.d. sempre*. The fifth measure is marked *f*. The sixth measure is marked *D ped. sempre*. The seventh measure is marked *ff* and the eighth *piano, Bass, s.d. sempre*. The ninth measure is marked *f*. The tenth measure is marked *D ped. sempre*.

Handwritten musical notation for the third system. The staff is in 5/4 time. The first measure is marked *f*. The second measure is marked *D ped. sempre*. The third measure is marked *ff* and the fourth *piano, Bass, s.d. sempre*. The fifth measure is marked *f*. The sixth measure is marked *D ped. sempre*. The seventh measure is marked *ff* and the eighth *piano, Bass, s.d. sempre*. The ninth measure is marked *f*. The tenth measure is marked *D ped. sempre*.

Handwritten musical notation for the fourth system. The staff is in 5/4 time. The first measure is marked *f*. The second measure is marked *D ped. sempre*. The third measure is marked *ff* and the fourth *piano, Bass, s.d. sempre*. The fifth measure is marked *f*. The sixth measure is marked *D ped. sempre*. The seventh measure is marked *ff* and the eighth *piano, Bass, s.d. sempre*. The ninth measure is marked *f*. The tenth measure is marked *D ped. sempre*.

Handwritten musical notation for the fifth system. The staff is in 5/4 time. The first measure is marked *f*. The second measure is marked *D ped. sempre*. The third measure is marked *ff* and the fourth *piano, Bass, s.d. sempre*. The fifth measure is marked *f*. The sixth measure is marked *D ped. sempre*. The seventh measure is marked *ff* and the eighth *piano, Bass, s.d. sempre*. The ninth measure is marked *f*. The tenth measure is marked *D ped. sempre*.

Handwritten musical notation for the sixth system. The staff is in 5/4 time. The first measure is marked *f*. The second measure is marked *D ped. sempre*. The third measure is marked *ff* and the fourth *piano, Bass, s.d. sempre*. The fifth measure is marked *f*. The sixth measure is marked *D ped. sempre*. The seventh measure is marked *ff* and the eighth *piano, Bass, s.d. sempre*. The ninth measure is marked *f*. The tenth measure is marked *D ped. sempre*.

Da Capo

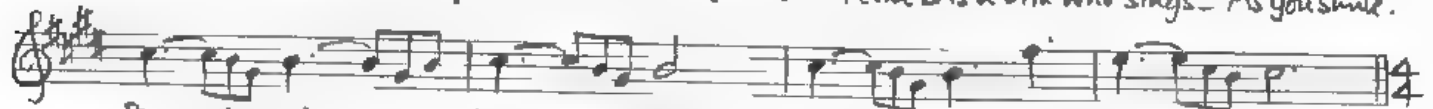
PEACE-AN END

by ROBERT FRIPP
and PETER SINFIELD

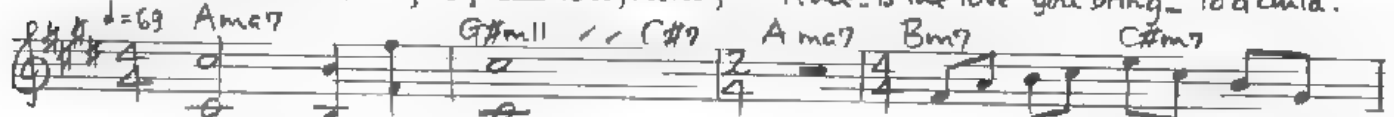
Ad Lib. (solo voice)
(♩. = 54)



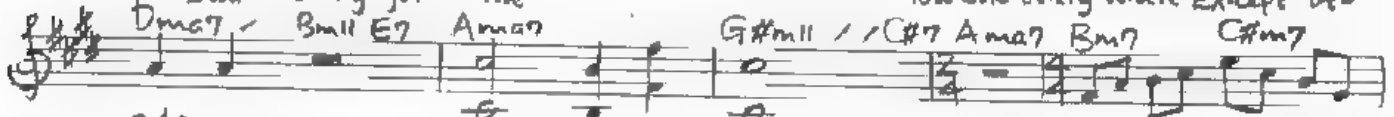
Peace - is a word - Of the sea - and the wind. Peace - is a bird who sings - As you smile.



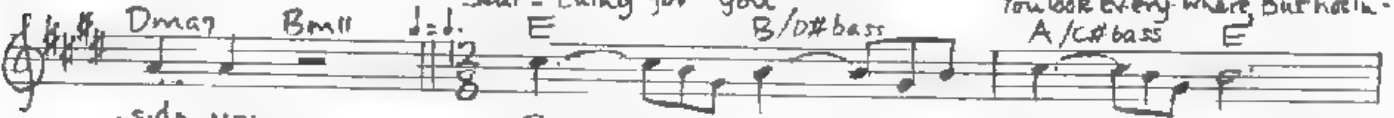
Peace - is the love - Of a foe - as a friend, Peace - is the love you bring - To a child.



Sear - ching for me You look every - where Ex - cept be -



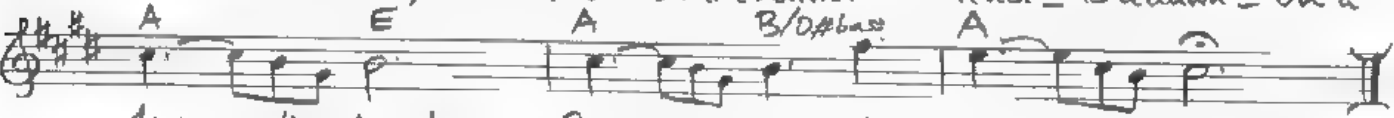
- side you Sear - ching for you You look every - where But not in -



- side you. Peace - is a stream - From the heart - of a man;



Peace - is a man, whose breadth - Is the dawn. Peace - is a dawn - On a



day - with out end; Peace - is the end, like death - Of the war.

CIRKUS

by Robert M. M. / Peter Sinfield.

1. Night: her sa- ble dome sca- ttered with dia- monds, fused my dust from a light year,
 2. cleaned my feet of mud, fell over the emp- ty ze- bra tide to the cir- kus,
 squeezed me to her breast, sowed me with car- bon, strung my warp ac- ross time -
 past a pan- tea cage, spoke to the pay- box glove which wrote on my tongue -
 Gave me each a horse, sun- rise and grave- yard, told me on- ly I was her;
 pushed me down a slide to the g- ren- a, neg- a- pho- n- um fan- fare
 hid me face the east closed me in ques- tions built the sky for my de- wn
 in his cloak of words strode the ring- mas- ter hid me, join the pa- ra- de

Guitar Solo

A7 C Eb Gb Em

3. "Wor- ship" cried the clown, I am a T. V. ma- king bands- men go clock- work
 4. al- e - mants for- got, fore- ped on stale chafe, ate the floors of their ca- ges -
 see the slink- y zeal cir- kus po- lice- man, bare- back la- dies have fish
 strong- men lost their hair, pay- box was ap- peed and long- shar- pened their teeth
 strong- man by his feet, plate- spin- ing states- man, a- cro- bat - in- a- shy jug- gling
 gloves raced round the ring, still- ing stamp- e- ded pan- de- mon - i - am see - saw
 bids his tan- ers go quiet the tumb- lers test the mir- or stop turn- ing
 I ran for the door, ring- mas- ters show- ted "All the fun of the cir- kus"

Em

ENTRY of the Chameleons by Robert Fripp

Handwritten musical score for "ENTRY of the Chameleons" by Robert Fripp. The score is written on six staves in G major (one sharp). The first staff contains the notes Eb, Gb, B, Em, A7, C. The second staff contains Eb, Gb, B, Em, A, Bb, B, C, D, B. The third staff contains A, B, C, D, B, A, with a "cornet" instruction. The fourth staff contains B, C, D, B. The fifth staff contains A, B, C. The sixth staff contains D, B, Bb, ni, and a "fade out" instruction.

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WIN 9LA

CIRKUS p1

(including ENTRY OF THE CHAMELEONS)

Robert Frapp
Pete Sanfield

The musical score is written for guitar and piano. It consists of several systems of staves. The guitar part is in E minor (Em) and features a melody line with eighth and sixteenth notes. The piano part provides harmonic support with chords and single notes. The key signature is one flat (B minor/E minor).

System 1:

- Guitar: Em | Em | Em D | e Bm
- Piano: Bm e | D e | B e | D
- Piano: e B | e D | e B | Em

System 2:

- Guitar: Gm | Gm | Gm | F# B
- Piano: Em | Em D | e Bm
- Piano: Bm e | D e | B e | D
- Piano: e B | e D | e B | Em

System 3:

- Guitar: Gm | Gm | Gm | F# B | Em
- Piano: Gm | e | Eb | F# B | Em
- Piano: Em D | Am Bm | Bm e | Bm e | B
- Piano: e D | e B | e D | e B

CIRKUS p2

SAX SOLO

Handwritten musical notation for a saxophone solo, consisting of 11 staves. The notation includes chords and melodic lines.

Staff 1: e, e Bm, Bm, e

Staff 2: e Bm, Bm, e, e Bm

Staff 3: Bm B, e, Bm, e

Staff 4: G, e, B, %

Staff 5: %, %, Em D, e Bm

Staff 6: Bm e, D e, B, e D

Staff 7: e B, e D, e B, Em

Staff 8: Gm, Gm, Gm, F# B, Em

Staff 9: Gm, Gm, Gm, F# B, Em

Staff 10: A, B, e, BSUS4 B, Em

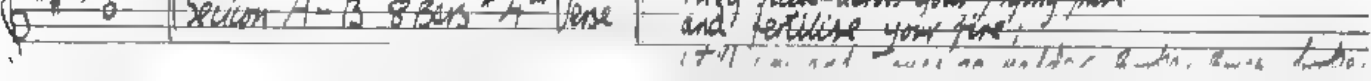
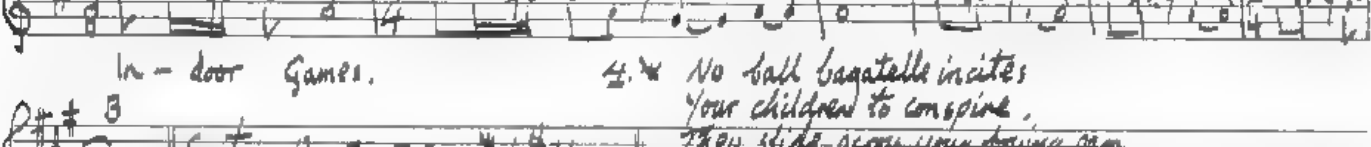
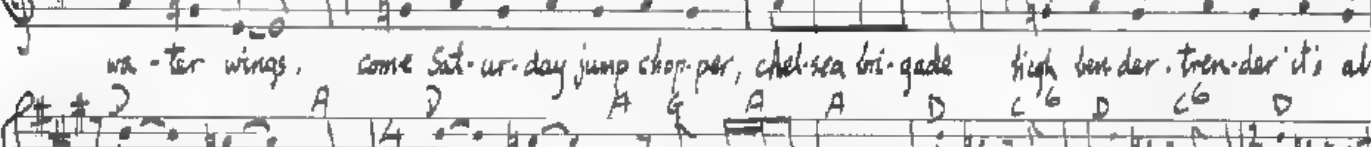
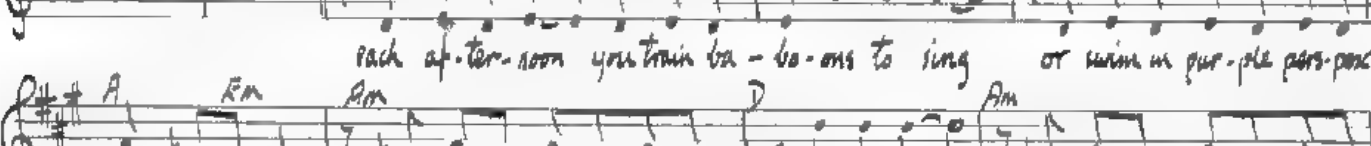
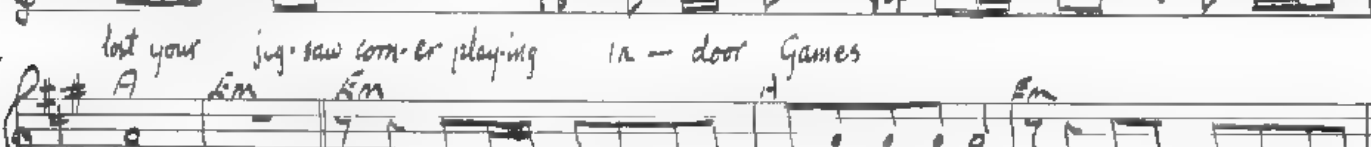
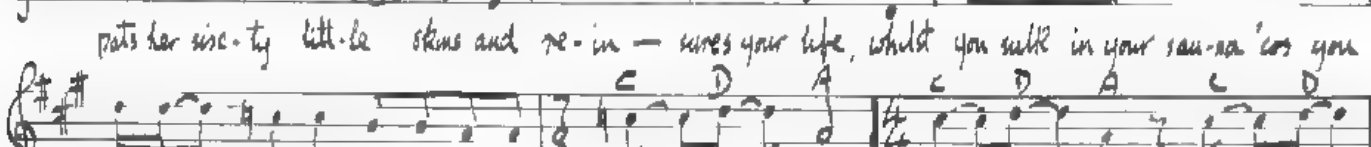
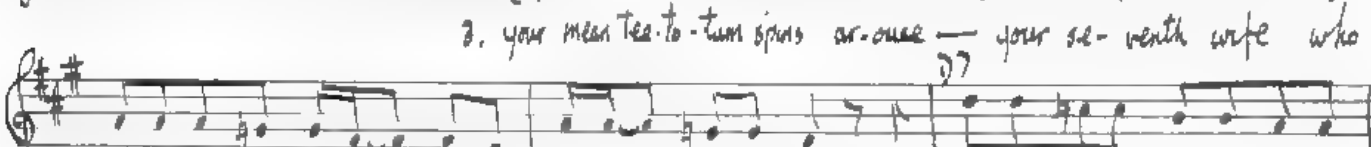
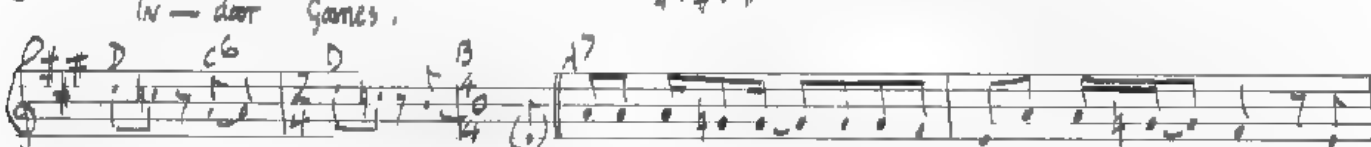
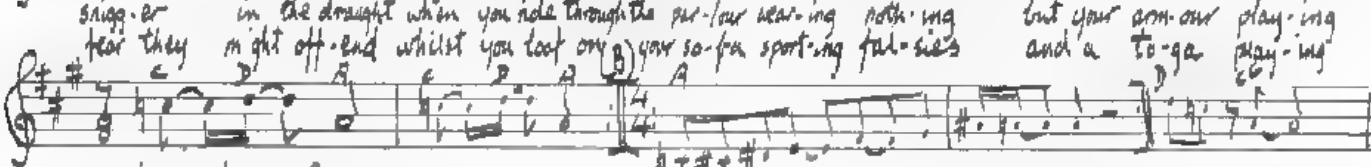
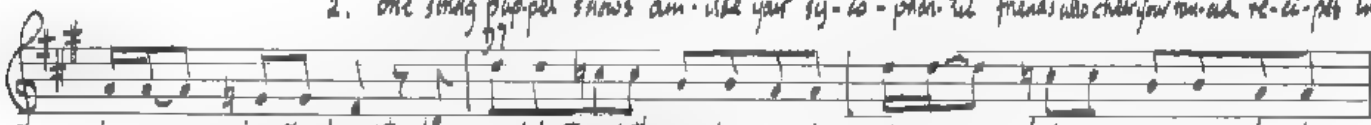
Staff 11: A, B, e, Bm B, Em

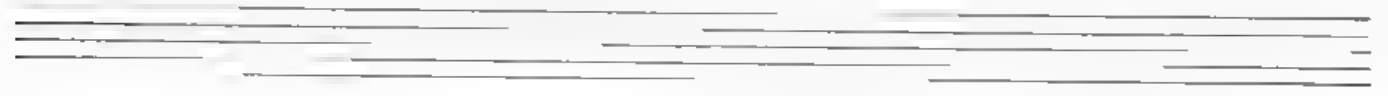
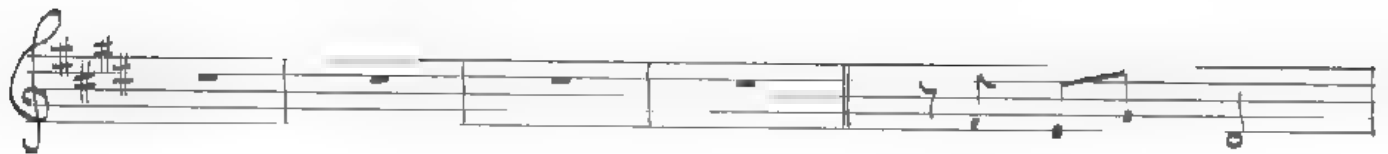
IN-DOOR GAMES

by ROBERT LOFT
Peter Seifert



1. in-door fi-re-works am use your kit-chen stuff putting pla-stic gar-li pants they
2. one string pup-pet shows am use your sy-co-phon-tic friends who cheer you on ad-re-ci-pts in







Peter Seng

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1 2 3 4 5 6 7 8 9 10 11 12

Grass in your hair stretched like a lion in the sun
 Restlessly turned moistened your mouth with your tongue
 Paying my wine your eyes laged mine glowing
 Touching your face my fingers strayed knowing
 Filled you lady of the dancing water

PAROLES & MUSIQUE de
 ROBERT FRIAP & PIER S WFIELD
 TRANSCRIPTION de DANIEL RHEAULT

LADY OF THE DANCING WATER

Slow autumn leaves sped to the fire where you laid me
 Burn slow to ash just as my days now said to be
 I feel you still always your eyes glowing
 Remembered hours sail earth and flowers flowing
 Farewell my lady of the dancing water

KING CRIMSON "LIZARD" (1971)

INTRO J=69

Chords and notes for the introduction:

- Staff 1: F#m, G#m, A, G#m, B, (A)E, B
- Staff 2: E#m, G#m, A, B, E, B, E#m, G#m, A, B
- Staff 3: F#m, B/F#, G#m, F#m
- Staff 4: B/F#, G#m, (E)G#m, G#m7b5, A, Am, 1, 1
- Staff 5: E, E, F#m, G#m
- Staff 6: E#m, F#m, B/F#, G#m
- Staff 7: G#m, G#m7b5, A, Am, 1, 1, E, E, B
- Staff 8: A, Am, 1, 1, E, G#m, E

Additional markings: "Go to GODA" (twice), "D.S. AL TO GODA", "FINE"

PRINCE RUPERT MWAKES. by Peter Sinfield

Am F#m7 Am F#m7

Farewell the tem-ple mas-ter's bells his rei-ost and his black worm seed

Am F#m7 E7

court-ship sole-ly of his word with E-den gua — ran — teed. For

Am F#m7 Am F#m7 Am

now Prince Ru-pert's tears of glass make sa-ffron sab-bath eye-lids bleed scar the sa-cred tab-lat

F#m7 A Bm

wax on which the Li-gards feed wake your rea-sons hol-low vo — te

D A A Bm

wear your bli-gard sea-son co-at — burn a bridge and burn a boat —

D A F#m7

stake a lig-gard by the throat Go Po-lo-ni-as or Kresh the round

Am F#m7 Am F#m7

rea-pers name their har-vest dawn all your tarn-ished de-oil's spoons will not be-ne-ath our

F#m7 Am F#m7

which up-hol-stered li-gards sold vis-ions to their ba-den flock of rain-bow in — ds and

Am F#m7

corn. Now bears Prince Ru-pert's gar-den room ac-ross his rain tree sha-ded lawn

Am F#m7 A

gold. Now takes Prince Ru-pert's pea-cock brings of walls and trum-pets thou-sand fold

Am F#m7

Li-gard bones be-come the clay — and there a Swan is born.

F#m7 A

phets chained for burn-ing masks and reels of dream un-rolled.

Am Bm

wake your rea-sons hol-low vo — te wear your bli-gard sea-son co-at —

A Bm

burn a bridge and burn a bo — at stake a lig-gard by the throat.

A F#m7 Am

Coda etc

2nd Time round

PRINCE RUPERT AWAKES

JOHN CARLSON / "LIZZARD" (1991)

♩ = 88

A Farewell the temple master's bells
Courtship solely of his word
A For now, Prince Rupert's tears of glass
Sear the sacred tablet wax

B Wake your reasons' hollow vote
Burn a bridge and burn a boat

A Go Polonius or kneel
All your tarnished devil's spoons
A Now bears Prince Rupert's garden roam
Lizard bones become the clay-

A Gone soon piepowder's moss-weed court
Visions to their leaden flock
A Now tales Prince Rupert's peacock brings
Prophets chained for burning masks

His kiosk and his black worm seed
With Eden guaranteed
Make saffron sabbath eyelids bleed
On which the Lizards feed

Wear your blizzard season coal
Stake a Lizzard by the throat

The reapers name their harvest dawn
Will rust beneath our corn
Across his rain tree shaded lawn
And there a Swan is born

Round which upholstered Lizards sold
Of rainbow's ends and gold
Of walls and trumpets thousand fold
And reels of dream unrolled

BOLETO — The Peacock's Tale by Robert Frapp.

Handwritten musical score for BOLETO — The Peacock's Tale by Robert Frapp. The score is written on ten staves, featuring various musical notations and chord symbols.

Staff 1: CORNETS Bbm7, Am/E, F, Am/E, Bbm7. Includes a 3-measure rest.

Staff 2: Am, F, Am, Bbm7, Am, Bb6. Includes a 3-measure rest.

Staff 3: Am, Dbm7, C, Dbm7, C, C, oboe change, Fm7. Includes a 3-measure rest.

Staff 4: Cm7, Fm7, Cm7, Fm7, Am, F, F, F, F. Includes a 3-measure rest.

Staff 5: Fm7, Cm7, Fm7, Cm7, Fm7, Am/B, F, F, F. Includes a 3-measure rest.

Staff 6: Am, F, F, F, F, Gm, Gm, Cm7, Cm7, Gm. Includes a 3-measure rest.

Staff 7: Cm7, Gm, Ab, Gm, Cm, Ab. Includes a 3-measure rest.

Staff 8: Gm, Cm, Gm, Cm, Gm, F, F, F, F, Cm. Includes a 3-measure rest.

Staff 9: Gm, Fb, Gm, Cm, D, D7, F, F. Includes a 3-measure rest.

Staff 10: Cornet, alto sax, piano, trombone, all ad lib. Chord progression: Gm, Cm, Gm, Cm, Gm, Fb, D, D, C7, Gm.

Staff 11: C7, Gm, C7, Ebm7, D7, D7, D7, D7, C7, Bbm7, Dm7, C.

Staff 12: Dbm7, C, Bbm7, C, Dbm7, C, Dm7, F, F, Ab, C. Includes a 3-measure rest.

The Battle of Glass Tears. by Robert Knapp.

Handwritten musical score for "The Battle of Glass Tears" by Robert Knapp. The score is written on ten staves, with the first two staves labeled "Strings" and the remaining staves labeled "Saxes". The key signature is G minor (one flat). The score includes various musical notations, including notes, rests, and dynamic markings. The first staff is labeled "Strings" and the second staff is labeled "Gm". The third staff is labeled "Gb" and the fourth staff is labeled "Gm". The fifth staff is labeled "Saxes Gm" and the sixth staff is labeled "Gb". The seventh staff is labeled "Gm" and the eighth staff is labeled "Gb". The ninth staff is labeled "Gm" and the tenth staff is labeled "Gb". The score concludes with a final chord of Gm.

Saxes, piano, trombone, strings, cornet ad lib.

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DAWN SONG.

by Robert F. 1990 / Peter Sinfeld

Handwritten musical score for "DAWN SONG." in 4/4 time, featuring lyrics and guitar chords.

Chords: Ebma7, Bbma7, Abma7, Gm, Cm, Bb, Abma7, Ab, Gm, C, Cm, Ab, Bb, F, Bb, Gm, Ebma7, Abma7, Ab, Gm, C, Cm, Ab, Bb, F, Ebma7, G.

Lyrics:

Night en. folds her cloak of holes, a - round the vi - ver mea. dow, old
 moon - light stalks by bro - ken ploughs hides spoke - less wheels in sha - dow. -
 Sent - ries lean on thorn wood spears blow, on their hands, stare East - wards.
 Burst with dream and tant with fear dawn's mi - sty shawl u - pon them, Three
 hills a - part great arm - ies stir spit oath and curse as day breakes.
 For - ming lines of horse and steel by e - ven yards march for. ward.

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LAST SKIRMISH

by Robert Fripp.

Bass

Guitar

Bass

Guitar

Bass

Guitar

Guitar

Bass

Guitar

Bass

Guitar

Gm

Saxes, trombone, cornet, piano, drums
Bass ad lib for 7 bars.

Silence 2 Bars

Saxes, trombone etc.
ad lib for 7 bars

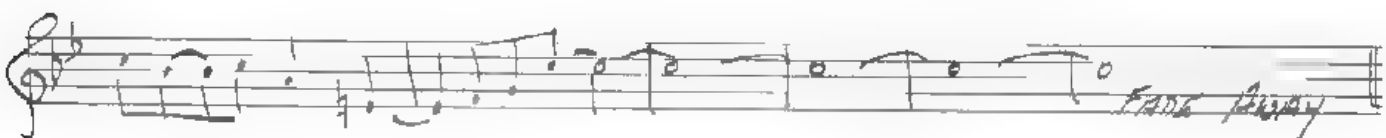
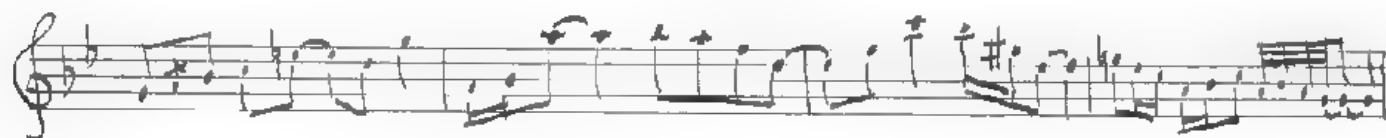
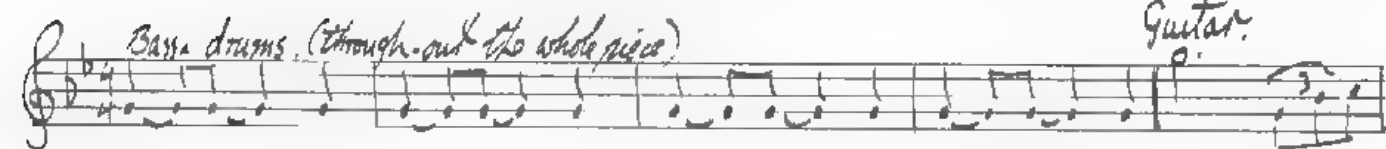
Silence

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PRINCE RUPERT'S LAMENT

by ROBERT MCG.



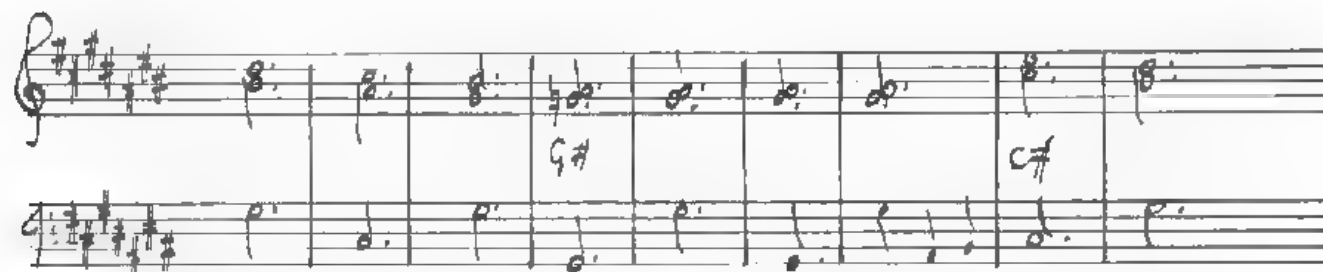
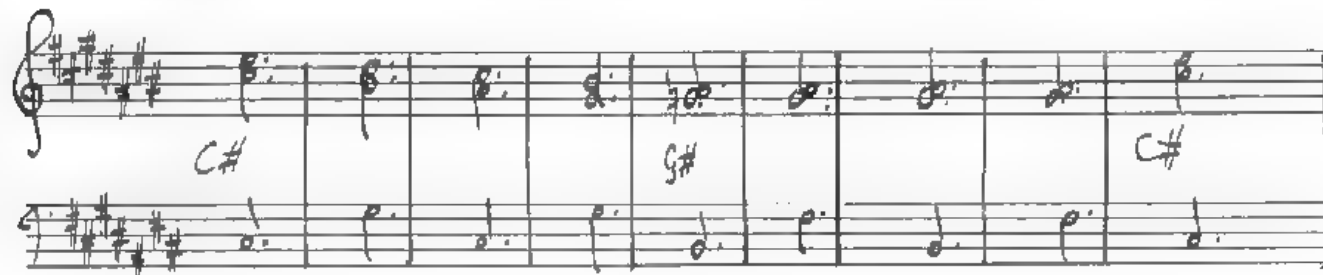
Fade Away

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Big Top.

By ~~Robert Fripp~~ Robert Fripp.



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Formentera Lady

Words and Music by
Peter Sinfield / Robert Fripp

mf

Ad Lib
p

Hous - es lood in
Dust y wheels
Lamp-light glows on

white - wash guard a pale shore - line
lean - ing rust - ing in the sun
old guit - ars and trav'l - lers strum

corn - ered by the cac - tus and the pine
snuff brown walls where span - ish liz - ards run
in - cense child - ren dance to an in - di - an drum

C

Here I wan - der where sweet sage and
Here I m shad-owed by a drag - on
Here O - dys - seus charm - ed for dark

strange herbs grow
fig - tree's fan
cir - cle fell
Down a crump - led
Ringed by ants and
Still her per - fume

sun - baked ston - y road
mus - ing ov - er
lin - gers still her

man
spell

First system of musical notation, featuring a treble and bass staff with a piano accompaniment.

Second system of musical notation, featuring a treble and bass staff with a piano accompaniment.

Third system of musical notation, featuring a treble and bass staff with a piano accompaniment.

Fourth system of musical notation, featuring a treble and bass staff with a piano accompaniment and lyrics.

I'll un wind my old strings while the sun shine
 For men te ra In ly sing your song for
 Time's grey hand won't catch me while the stars shine
 For men te ra La ly dance your dance for

down
me
down
me

Won't climb a ny high things
For - men - te - ra I a dy
Ib - tic and un - latch me
For - men - te - ra I a dy

To Coda ⊕

while the sun shine
some lov - er
while the stars shine
dark lov - er

ad lib.
arpeggios
(rapide)

A7 sus 4

D.S. al Coda

⊕ CODA

repeat with ad lib. instrumental solo till fade

PAROLES de PETER SINFIELD
MUSIQUE de ROBERT FRIPP
TRANSCRIPTION de DANIEL RHEANT

FORMENTERA LADY

KING CRIMSON / "ISLANDS" (1971)

(A) Em(add9) D Cmaj7 Em(add9) D Cmaj7

Am(add9) G Fmaj7 Am(add9) G Fmaj7

(B)

BASS FLUTE

Em/A

(C)

A7

BASS BACKGROUND

x8

SEGUE "SAILOR'S TALE"

A / B flute x1 / A / B voix x2 / C Solo de SAX
voix x2 et de voix SOPRANO

ROBERT FRIPP



TABLE 1. *IN* OF *A*

Handwritten musical notation for the first system, featuring three staves. The top two staves contain melodic lines with notes and rests, marked with 'C' and 'Am' above them. The bottom staff contains a bass line with notes and rests, marked with 'A(mai)' above it. To the right of the bass line, the text 'SAX AD LIB' is written above a wavy line. Below the staves, a line of text reads '28 BARS SAX AD LIB OVER CONTINUED BASS FIGURE' followed by a wavy line.

Handwritten musical notation for the second system, featuring two staves. The top staff contains a melodic line with notes and rests, marked with 'A2 1 2' and '(TACET)' above it. The bottom staff contains a bass line with notes and rests, marked with '2.' and 'AD LIB GUITAR OVER' above it. Below the staves, a line of text reads 'CONTINUE FOR 28 BARS' followed by a wavy line.

Handwritten musical notation for the third system, featuring a single staff. The staff contains a line of text that reads 'LONG EFFECTS SECTION (STORM, WIND ETC) FADING OVER BASS FIGURE SIM TO INTRO'. Below the staff, a line of text reads 'AND ENDING ON' followed by a wavy line and the word 'NIENTE'.

SAILOR'S TALE (2 parts of 2 mins)

RHEAULT DANIEL @VIDEOTRON - CA

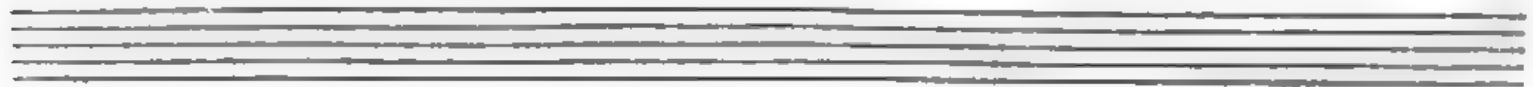
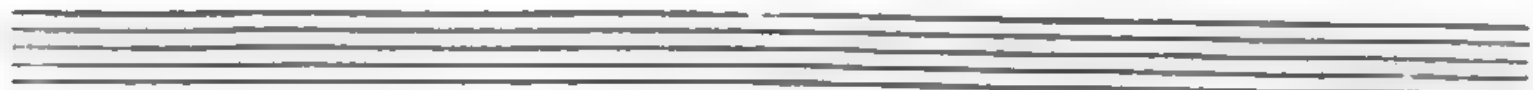
① CLOSING HI-HAT SIDE STICK SNARE

PASS DRUM

②

③

④



THE LETTERS

ROBERT FRIPP/PETER SINFIELD

VERY SLOWLY



WITH QUILL AND SIL - VER KNIFE -

SHE CARVED A POI - SON PEN -

AS IF A LEP - ER'S FACE -

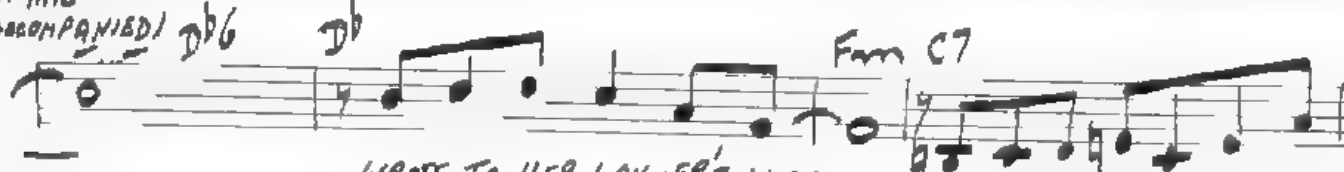
THAT TAINT - ED LET - TER SCAR -

IM - PALED ON NAILS OF ICE -

AND RAKED WITH EMERALD FIRE -

(REPEAT
M.D.S.) "I'M STILL I NEED NO LIFE -
'LAVI THE
UNACCOMPANIED!"

TO SERVE ON BOYS AND MEN -



WROTE TO HER LOV - ER'S WIFE

YOUR HUS - BAND'S DEED HAS FED MY

THE WIFE WITH CHOKE - STONE THROAT RAN TO THE DAY WITH TEAR - BLIND

THE WIFE WITH SOUL LIKE SNOW WITH STEADY HAND BE - GINS TO

WHAT'S MINE WAS YOURS IS DEAD I TAKE MY LEAVE OF MORT - AL

FINE



INSTRUMENTAL AND EFFECTS SECTION -

FLESH

EYES

WRITE

FLESH"

D.S.
AL FINE

THE LETTERS

THE CRIMSON / "ISLANDS" (1971)

INTRO

Fm

GUITARE

(A)

Fm

Fm

Fm

Bbm

Bbm

Fm

Fm

(B)

BASS

(C)

FREE SAX BLOWING

THE LETTERS p2

①

BASS (12/8 FEEL)

- 1 With quill and silver knife
Wrote to her lover's wife
- 2 As if a leper's face
The wife with choke-stone throat
- Impaled on nails of ice
The wife with soul like snow
- "I'm still, I need no life
What's mine was yours is dead

She carved a poison pen
"Your husband's seed has fed my flesh"
That tainted letter graced
Ran to the day with tear blind eyes
And raked with emerald fire
With steady hand begins to write
To serve on boys and men
I take my leave of mortal flesh"

Ladies of the Road

Words and Music by
Peter Sinfield / Robert Fripp

J. 144

A flower-lad's daughter
 fingered Levee's sister

Em G A

As sweet as ho ly wa ter
Said "Peace" I stopped I kissed her

C7 B7

Said "I'm a school re port - er
 Said "I'm a male re - sist - er"

Lm G A7

Please I teach me. Well I taught her
 I smiled and just unzipped her

C7 Em7

Two -

Am6 C^o

High div - ing Chun - ese trend er
head ed' Fris - co pac - er

Em7 Em G A

Black hair and black sus - pend er
Ate all the meat I gave her

C7 B7

Said please me no sur - ren - der
Said - - would I taste hers

Em G A7

To Coda

Just love to feel your hand on
And ever - engraved the

C7

F#maj7

All of you know that the girls of the road { are the
been a -

C#m

C+

E

F#m6

ap - ples we stole in our youth
round but are versed in the truth

rit.

Amaj7

G#7

Amaj7

D.S. al Coda

Stone-

Tempo 1⁰

CODA

flav - our

137

Take mar-ron gla-cen fish bones

m C A

Oh la dy hit the road

C7 E(maj)

All of you know that the girls of the road been a - round but are

C#m C+ E F#mC# A maj7

Repeat till Fade

versed in the truth Oh la dy hit the road

LADIES OF THE ROAD Robert Fripp/Peter Sinfield

FROM KING CRIMSON/"ISLANDS" (ATLANTIC SD-7212)

Handwritten musical notation for the first staff, showing a treble clef, key signature of one sharp (F#), and a 4/4 time signature. The notation includes a series of eighth and sixteenth notes, followed by a double bar line and a key signature change to E major (F# and C#). Above the staff, the chords E7#9, A7, e7, and B7 are written, followed by a repeat sign and a 'x4' multiplier.

SAX SOLO (Hbano)

Handwritten musical notation for the sax solo section, showing a treble clef, key signature of one sharp (F#), and a 4/4 time signature. The notation includes a series of eighth and sixteenth notes, followed by a double bar line and a key signature change to E major (F# and C#). Above the staff, the chords E7#9, A7, A7, E7#9, A7, C7, B7, E7#9, A7, e7, E, E7#9, A7, e7, B7, E7#9, A7, e7, and E are written. The notation also includes a 'NO CHORD' section with a wavy line, and a 'x2' multiplier at the end.

LADIES OF THE ROAD P 2

(D=D) $\frac{6}{8}$ $\text{e}\sharp\text{m}$ $\text{e}\sharp\text{m}/\text{b}\sharp$ $\text{e}\sharp\text{m}/\text{b}$ $\text{e}\sharp\text{m}/\text{A}\sharp$ $\text{A}\Delta 7$ $\text{G}\sharp$ $\text{e}\sharp\text{m}$

(D=D) $\frac{4}{4}$ $\text{E}7\sharp 9$ GUITAR SOLO (12 Bars)

$\frac{4}{4}$ $\text{A}7$

$\frac{3}{4}$ %

$\frac{4}{4}$ %

$\frac{3}{4}$ %

$\text{E}7\sharp 9$

$\frac{3}{4}$ %

$\frac{4}{4}$ $\text{A}7$

$\frac{3}{4}$ %

NO CHORD

$\frac{3}{4}$ $\text{F}\sharp$ $\text{F}\sharp$ $\text{F}\sharp$ $\text{F}\sharp$

COODA

$\frac{4}{4}$ $\text{E}7\sharp 9$

%

%

%

$\frac{4}{4}$ $\text{A}7$

%

$\text{E}7\sharp 9$

(%)

$\frac{3}{4}$ $\text{e}7$

$\frac{4}{4}$ $\text{E}7\sharp 9$

%

FINE

PRELUDE - SONG OF THE GULLS

ROBERT FRIPP

STGf. ACCOMP. SIM

G#m A E C#m B7 E7

2. C#m G#m C#m

G#m E A B7

C#m A SIM

Poco Rit... B9 B

C#m G#m C#m SIM

Handwritten musical notation on a five-line staff. The notation includes various notes, rests, and accidentals. Chord symbols are written above the staff: $F\sharp 7$, $G\sharp m$, $F\sharp 7$, and $B7$. Performance markings include RIT (Ritardando), SIM (Sostenuto), and $ATempo$. The notation concludes with a double bar line and the text $D.C. AL$.

Handwritten musical notation on a five-line staff. The notation includes various notes, rests, and accidentals. Chord symbols are written above the staff: $B7$, $C\sharp m$, $F\sharp 7$, A , and E . Performance markings include SIM (Sostenuto) and RIT (Ritardando). The notation concludes with a double bar line and the text $D.C. AL$.

PRELUDE: SONG OF THE GULLS Robert Fripp
FROM KING CRIMSON/ISLANDS^{II} (ATLANTIC SD-7212)

Hautbois

RHEAULT DANIEL @ VIDEOTRON.CA
TRANSCRIPTION de DANIEL RHEAULT

Handwritten musical score for Hautbois, transcribed by Daniel Rheault. The score is in 3/4 time and consists of 12 staves. It features various musical notations including notes, rests, slurs, and dynamic markings. Chord symbols (E, G#m, A, B, E#m, F#) are written above the staves. The score is divided into two systems, each containing six staves. The first system ends with a double bar line, and the second system ends with a double bar line and a repeat sign. The notation is handwritten and includes some corrections and markings.

PRELUDE: SONG OF THE GULLS p.2

Handwritten musical score for "Song of the Gulls" Part 2. The score is written on ten staves in treble clef with a key signature of three sharps (F#, C#, G#). It features various musical notations including whole notes, half notes, quarter notes, eighth notes, and triplets. Chord symbols (e.g., E, F#, G#m, A, B, C#m) are written above the notes. Bar lines and repeat signs (slashes with dots) are used throughout. The piece concludes with a double bar line and the word "FINE".

RHEALTDANIEL @VIDEOTRON-CA

FINE

Islands

Words and Music by
Peter Sinfield / Robert Frapp

Tempo Rubato

Farth stream and tree en - circ - led by sea -
Gran - ite climbs where gulls wheel and glide -
Har - bour quays like fin - gers of stone -

C#m C#m G#m

waves sweep the sand - from my is - land - My sun - sets fade -
mourn - ful - ly cry o'er my is - land - My dawn bride's veil -
hun - gri - ly reach - from my is - land - Clutch sail - ors' words

F#m G#m C#m

field and glade wait on ly for rain Grain af - ter grain love e -
camp and pale dis - solves in the sun Love's web is spun cats prowl -
pearls and gourds are strewn on my shore E - qual in love bound in

A C#m F#m

-rodes my high weathered walls which fend off the tide
 mice run — wreathe snatch handbriars where owls know my eyes
 cir - cles earth, stream and sea re - turn to the sea

G#m C#m G#m

To Coda ♪

cra-ble the wind to my is-land
 vi-o-let skies — touch my is-land —
 waves sweep the sand from my

Giant
 F#m G#m

12
 is - land — touch me be - neath the wind turned
 (softly)

G#m7 C#m

wave in - fin - ite peace

Is - lands join hands 'neath heav en's sea

E F#m E A

E C#m B A B C#m B A

D.S. al Coda *COD.A*

Dark is land from me

B E G#m7 C#m B A

Rit

Gm C#m A B C

PAROLES de PETER SINFIELD
MUSIQUE de ROBERT FRIPP
TRANSCRIPTION de DANIEL RHEAULT

ISLANDS

KING CRIMSON / "ISLANDS" (1971)

(A)

Handwritten musical notation for section (A) of "Islands" by King Crimson. The notation includes various chords and melodic lines. Chords are labeled above the notes: C#m, C#m, G#m, F#m, G#m, C#m, F#m, G#m, F#m, G#m, C#m, A, G#m, F#m, G#m, C#m, C#m, G#m, C#m, B, A, B, G#m, C#m, B, A, B, E.

(B)

Handwritten musical notation for section (B) of "Islands" by King Crimson. The notation includes various chords and melodic lines. Chords are labeled above the notes: E, A, E, A, E, F#m, E, F#m, E, A, G#m, C#m, A, G#m, C#m, A, G#m.

(B2)

Handwritten musical notation for section (B2) of "Islands" by King Crimson. The notation includes a chord and a melodic line. The chord is labeled C#m above the note.

ISLANDS p2

Handwritten musical notation for "ISLANDS p2". The notation is written on five staves. The first staff is labeled (C) and contains a melody line with notes E, A, E, A, E, F#m, E, A. The second staff is labeled (D) and contains a melody line with notes E, A, followed by a repeat sign and x8. The third staff contains a melody line with notes E, A, E, A, E, F#m, E, A, with a 12/32 time signature above the final A. The fourth staff contains a bass line with notes A, G#m, C#m, followed by two measures with a 2/4 time signature and a final measure with a 6/4m/C# time signature. The fifth staff contains the lyrics: A1/A2/B/A3/B2/A3/C/D/ with a CORNET instruction under A3 and a FINE instruction under D.

Earth stream and tree encircled by sea
My sunset fade Field and glade wait only for rain
High weathered walls which fend off the tide

Gaunt granite climbs where gulls wheel and glide
My down bride's veil, damp and pale, dissolves in the sun
Wreathes snatch-hand briars where owls know my eyes

Beneath the wind turned wave Infinite space

Dark harbourways like fingers of stone
Clutch sailor's words-pearls and gowns are strewn
Earth stream and tree return to the sea

Waves sweep the sand from my island
Grain after grain love erodes my
Cradle the wind to my island

Mournfully cry o'er my island
Love's web is spun-cats pawl, in ice run
Violet skies touch my island, touch me

Islands join hands 'neath heaven's sea

Hungry reach from my island
On my shore Equal in love, bound in circles
Waves sweep the sand from my island, from me

BY: DAVID CROSS, ROBERT FRIPP,
JOHN WETTON, JAMIE MUIR,
BILL BRUFORD
YES 1971-1981

①

LARKS TONGUES IN ASPIC (PART ONE)

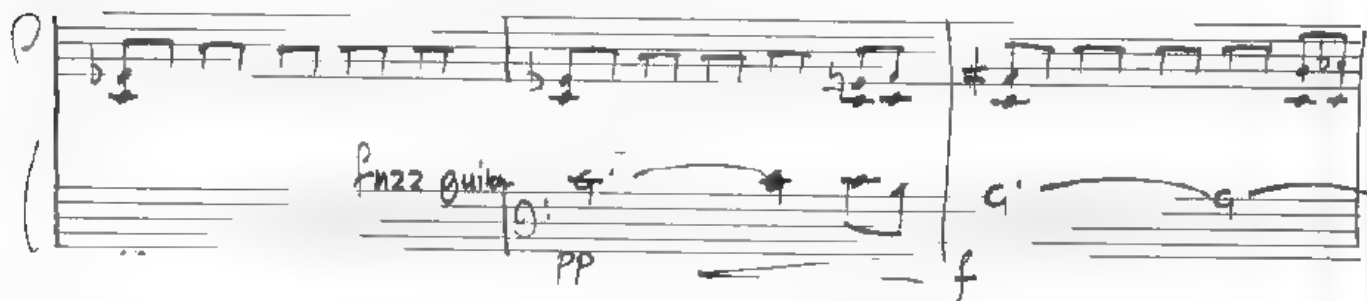
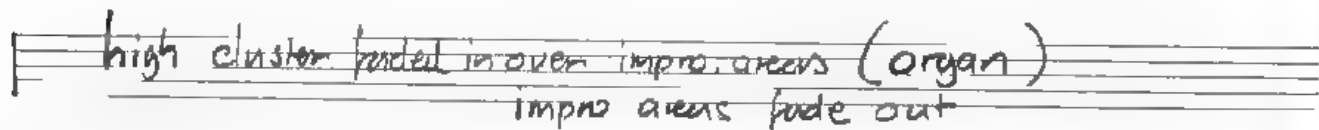
FREE TIME

tuned Percussion

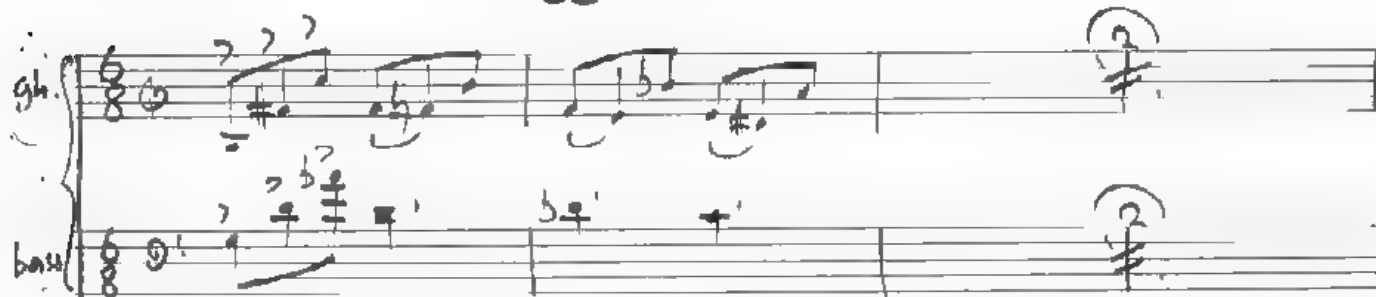
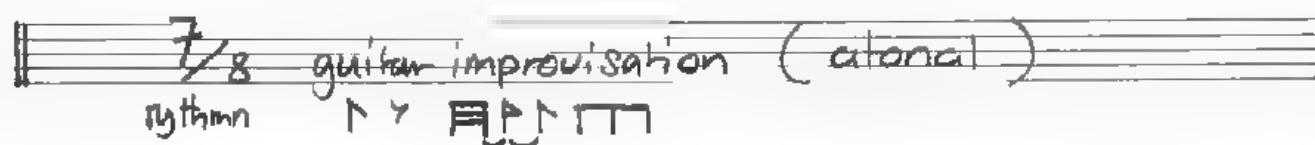
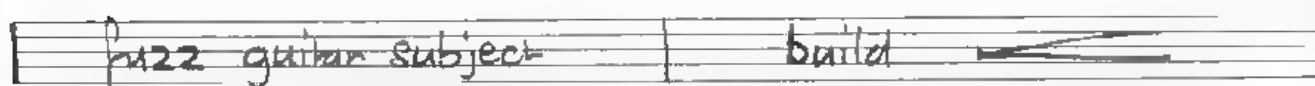
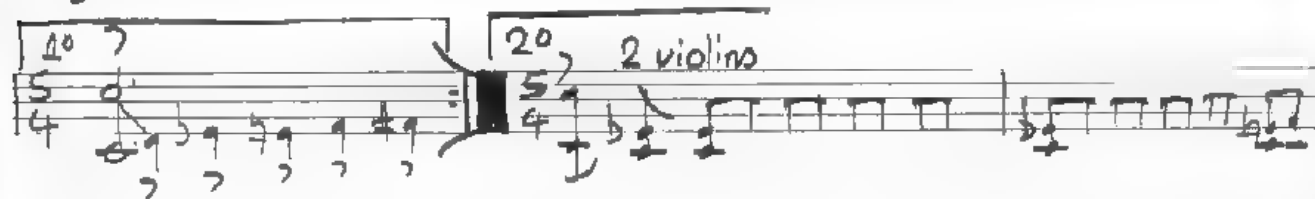
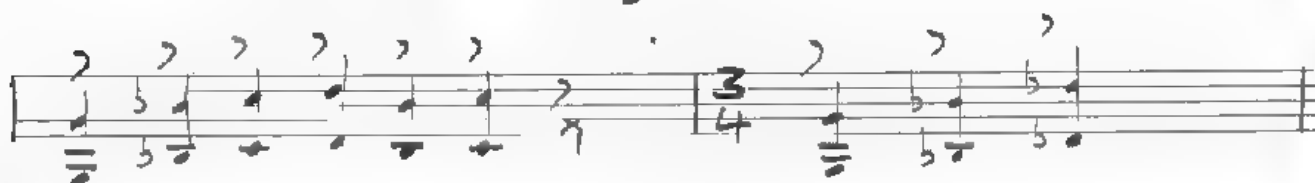
bass

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(2)

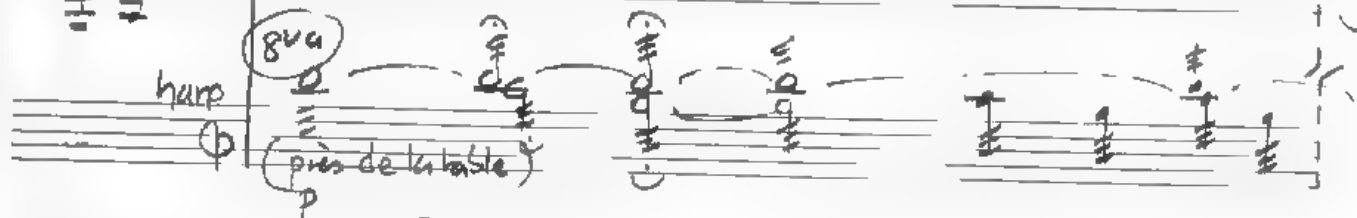
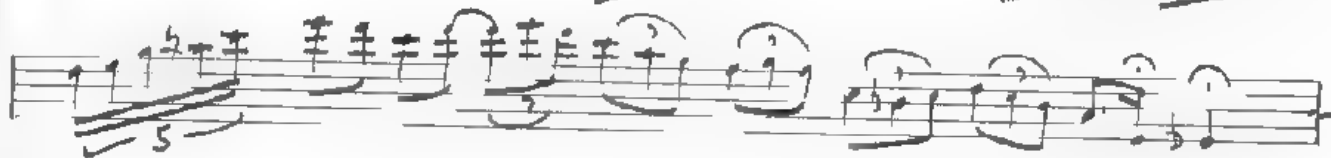
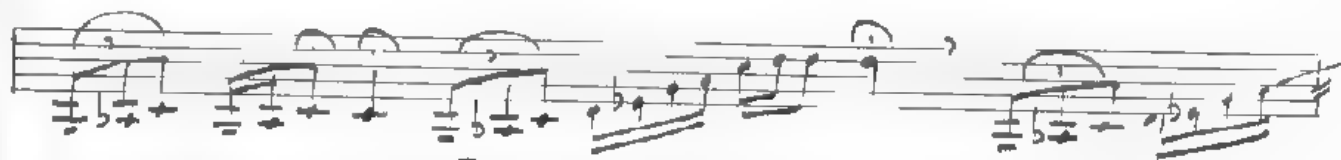
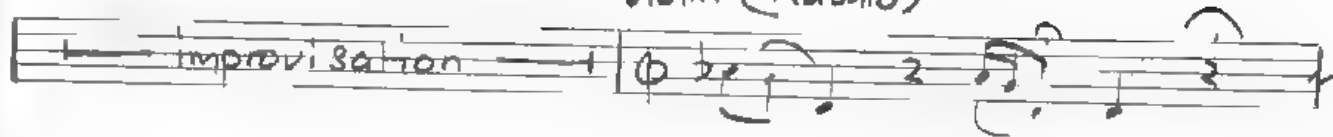


3



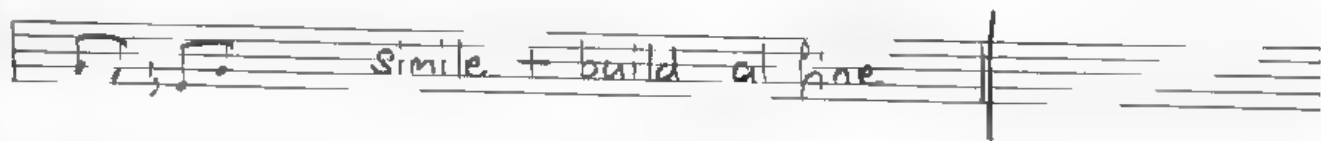
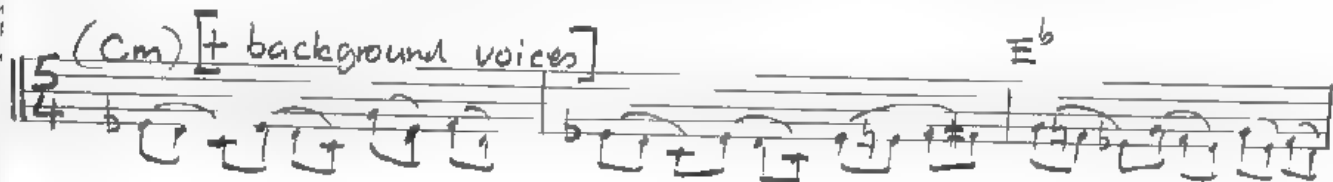
4

Solo
violin (Rubato)



etc.

Violin "cadenza"



BY ROBERT FRIPP, JOHN
WETTON,
PALMER - JAMES.

BOOK OF SATURDAY

Qm. 2 \sharp \sharp \sharp \sharp 1 \sharp : \sharp \sharp \sharp \sharp : 2 \sharp \sharp \sharp \sharp

if I on ly could decieve you for-ger you again ev'ry

time I try to leave you you'd laugh just the same 'cause my

5 Dm^9 Dm^b $C(6)$ Dm^9 Dm^b $C(6)$

wheel's never touch the road and the jumble of lies we told just re

Dm^9 Dm^b C B^0 $E7$ F Am $G6$

—turns to my back to weigh me down we lay cards upon the table the

Dm^9 $G6$ Am $G6$ Dm^9 $G6$ Am

back of our hands and I swear I like your people the boys in the band remin—

5 Dm^9 Dm^b $C(6)$ Dm^9 Dm^b $C(6)$

—isences gone a-shray coming back to enjoy the fray being a

Dm^9 Dm^b C A^0 F^0 $E7$ A^0 $E6/9$ $Bm7$ sm^4

tangle of night and day light sounds

© 1973 E. G. Music Ltd.

Handwritten musical score for guitar and voice. The score is written on five staves. The first staff shows a guitar introduction with chords Dm9 and G6, and a tempo marking of 2. The second staff shows a guitar solo with chords E6/9 and D6/9, and a tempo marking of 4. The third staff shows the vocal melody with lyrics "all com- teen" and chords Dm9, G11, Am, Am7, and Am6. The fourth staff shows the vocal melody with lyrics "you make my life and times move in the book of Saturday will I have to" and chords C, G, and Am7. The fifth staff shows the vocal melody with lyrics "choose fine" and chords C, G, and Am7.

②

All completeness in the morning
when sleep will decide

another goodbye

She responds like a limousine

brought alive on the silent screen

through the shuddering breath of yesterday

there's the succour of the needy ?
incredible scenes

I'll believe you in the future

your life endeth dreams ?

as the cavalry of despair

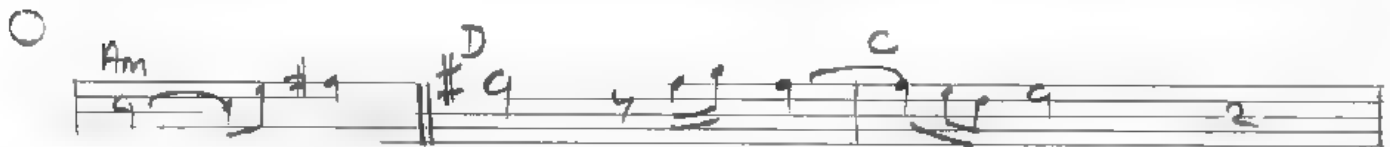
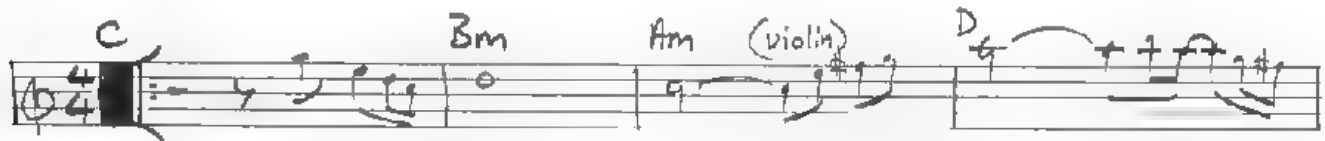
takes a stand in the ladies hair

oh the favor will make you sweet sixteen ?

BY DAVID CROSS, ROBERT FRIPP,
PALMER - JAMES.

EXILES

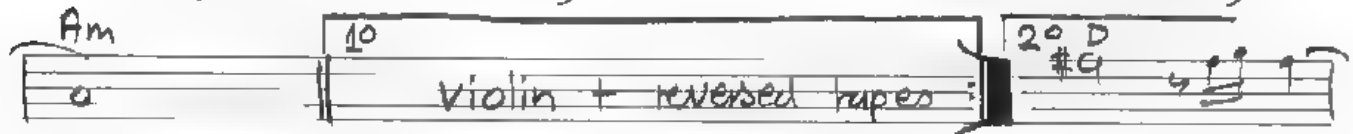
electronic build (reversed tapes/materials at differing speeds etc)



held in this far-away land



strange than the palm of my hand should be left with expectancy



lord I had to know

②

② Spring and the afternoon light
 city lights and the glimpse of a child
 of the

EXILES

KING CRIMSON / "LARKS' TONGUES IN ASPIC" (1973)

♩ = 76

INTRO

EM

(A) C

Bm

Am

violon

D

C

D

C

Bm

Am

(B) D

C

D

C

Bm

Am

Fill de violon

(C) D

D

C#m

G

G / F#m /

Bm

Am

Am

Gm

F#

F#

F#o7

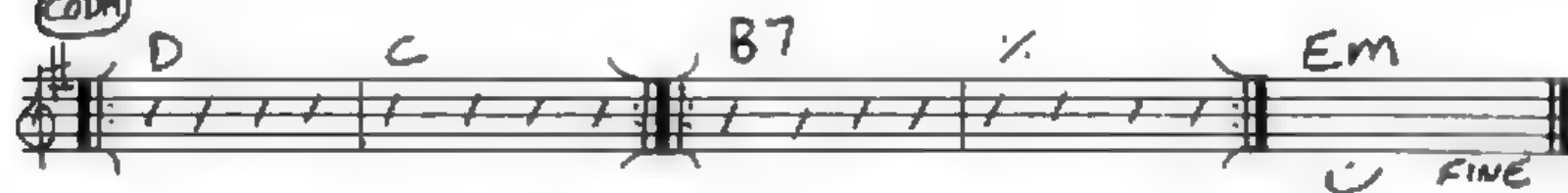
G

G

F#

Bb

CODA



INTRO / A / B / INTRO / A / B / C / B / CODA.

1X

2X

5X

including solo

SOLO de GUITARE de ROBERT FRIPP

8VA



1. *Chrysomelidae* 2. *Chrysomelidae* 3. *Chrysomelidae* 4. *Chrysomelidae* 5. *Chrysomelidae* 6. *Chrysomelidae* 7. *Chrysomelidae* 8. *Chrysomelidae* 9. *Chrysomelidae* 10. *Chrysomelidae* 11. *Chrysomelidae* 12. *Chrysomelidae* 13. *Chrysomelidae* 14. *Chrysomelidae* 15. *Chrysomelidae* 16. *Chrysomelidae* 17. *Chrysomelidae* 18. *Chrysomelidae* 19. *Chrysomelidae* 20. *Chrysomelidae* 21. *Chrysomelidae* 22. *Chrysomelidae* 23. *Chrysomelidae* 24. *Chrysomelidae* 25. *Chrysomelidae* 26. *Chrysomelidae* 27. *Chrysomelidae* 28. *Chrysomelidae* 29. *Chrysomelidae* 30. *Chrysomelidae* 31. *Chrysomelidae* 32. *Chrysomelidae* 33. *Chrysomelidae* 34. *Chrysomelidae* 35. *Chrysomelidae* 36. *Chrysomelidae* 37. *Chrysomelidae* 38. *Chrysomelidae* 39. *Chrysomelidae* 40. *Chrysomelidae* 41. *Chrysomelidae* 42. *Chrysomelidae* 43. *Chrysomelidae* 44. *Chrysomelidae* 45. *Chrysomelidae* 46. *Chrysomelidae* 47. *Chrysomelidae* 48. *Chrysomelidae* 49. *Chrysomelidae* 50. *Chrysomelidae* 51. *Chrysomelidae* 52. *Chrysomelidae* 53. *Chrysomelidae* 54. *Chrysomelidae* 55. *Chrysomelidae* 56. *Chrysomelidae* 57. *Chrysomelidae* 58. *Chrysomelidae* 59. *Chrysomelidae* 60. *Chrysomelidae* 61. *Chrysomelidae* 62. *Chrysomelidae* 63. *Chrysomelidae* 64. *Chrysomelidae* 65. *Chrysomelidae* 66. *Chrysomelidae* 67. *Chrysomelidae* 68. *Chrysomelidae* 69. *Chrysomelidae* 70. *Chrysomelidae* 71. *Chrysomelidae* 72. *Chrysomelidae* 73. *Chrysomelidae* 74. *Chrysomelidae* 75. *Chrysomelidae* 76. *Chrysomelidae* 77. *Chrysomelidae* 78. *Chrysomelidae* 79. *Chrysomelidae* 80. *Chrysomelidae* 81. *Chrysomelidae* 82. *Chrysomelidae* 83. *Chrysomelidae* 84. *Chrysomelidae* 85. *Chrysomelidae* 86. *Chrysomelidae* 87. *Chrysomelidae* 88. *Chrysomelidae* 89. *Chrysomelidae* 90. *Chrysomelidae* 91. *Chrysomelidae* 92. *Chrysomelidae* 93. *Chrysomelidae* 94. *Chrysomelidae* 95. *Chrysomelidae* 96. *Chrysomelidae* 97. *Chrysomelidae* 98. *Chrysomelidae* 99. *Chrysomelidae* 100. *Chrysomelidae*

卷之四

10

1

7

100

1

$\frac{1}{\sqrt{\pi}} \int_{-\infty}^{\infty} f(x) e^{-x^2} dx = \frac{1}{\sqrt{\pi}}$

1990

—

20

C B C A

percussion

easy money →

③

Em (Rhythm as before $\frac{3}{4}$)

③

show the colour of your crimson sus-penders

10

20

C B C A

④ You can

easy money

instrumental

D.S. AL CODA

CODA

⑥ but your stuck with a lachida — eat my

bread

drive you out in a motor car getting

3

instrumental

hat on your lucky star

making

C B C A

fade on laughter

easy money

② And I thought my heart would break
when you doubled up the stake
with your fingers all a shake
you could never tell a winner
from a snake

④ You can take the money home
sit around the family throne

for two weeks we could have
been the almighty

BY: ROBERT FRIPP, DAVID CROSS, JAMIE MUIR, BILL BRUFORD,
JOHN WETTON.

THE TALKING DRUM

Sound of wind cresc. and dimin. (fade in and out)
bongos ad lib.

rythm fade in (long fade)

bass

bongos

drums

H/H snare

etc.

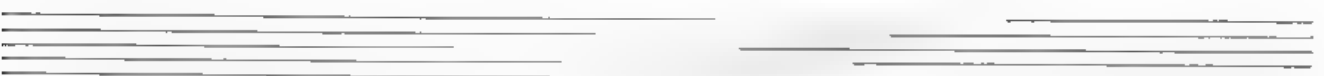
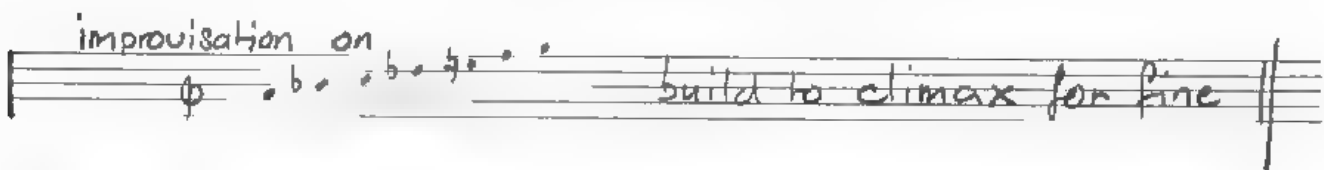
(violin fade in)

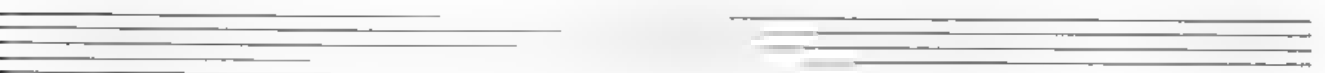
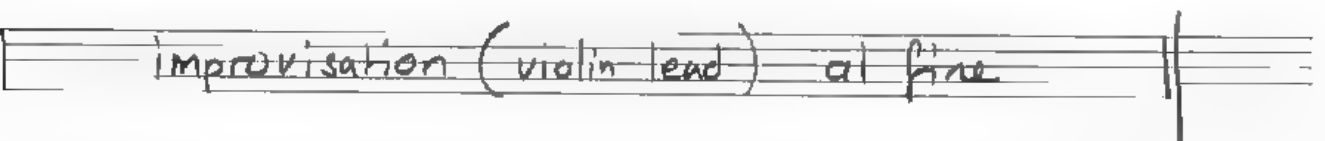
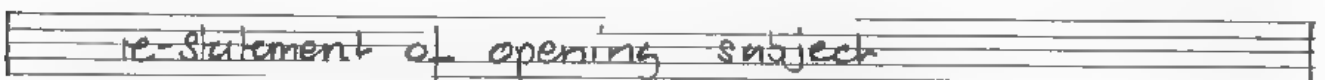
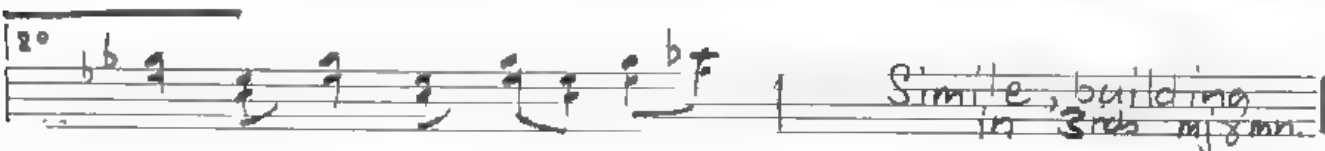
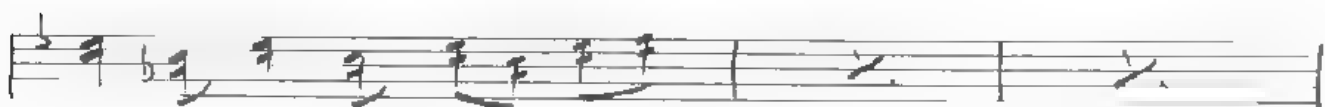
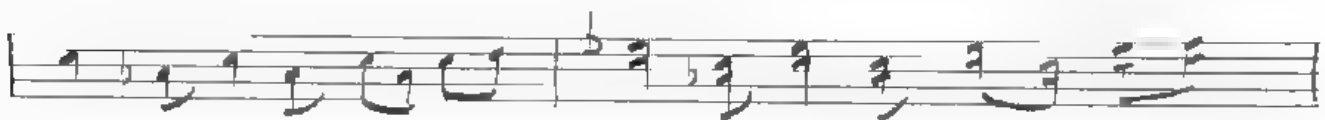
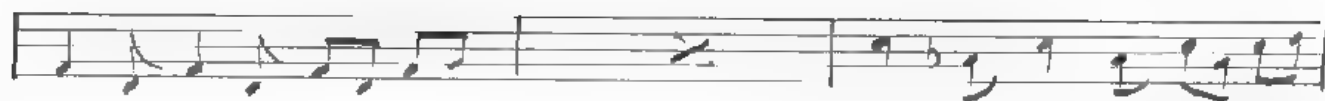
(rythm as above + guitar)

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Violin + guitar solos / rhythm build / + moog





By ROBERT FRAP.

LARKS' TONGUES IN ASPEE (PART TWO)

Handwritten musical score for 'LARKS' TONGUES IN ASPEE (PART TWO)'. The score is written on ten staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 5/4 time signature. The music consists of eighth and sixteenth notes, with many notes beamed together. The second staff continues the melody and includes a 4/4 time signature. The third staff also features a 4/4 time signature. The fourth staff includes a 5/4 time signature. The fifth staff has a 4/4 time signature. The sixth staff has a 4/4 time signature. The seventh staff has a 4/4 time signature. The eighth staff has a 4/4 time signature and includes the word 'smile' written above the staff. The ninth staff has a 11/8 time signature. The tenth staff has a 10/8 time signature with a (5/4) in parentheses. The score is written in a clear, legible hand.

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LARKS' TONGUES IN ASPIC, Part 2

KING ERINSON / "LARKS' TONGUES IN ASPIC" (ATLANTIC SD 7263) 1973

This is a handwritten musical score for the piece "Larks' Tongues in Aspic, Part 2" by King Crimson. The score is written on ten staves, each consisting of a treble and bass clef staff joined by a brace. The music is in 5/4 time, indicated by the '5' and '4' at the beginning of the first staff. The key signature is one flat (B-flat), shown by a flat symbol on the B line of the treble clef. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as accents (>) and a 'p' (piano) marking. A 'x3' marking appears above a measure on the first staff, indicating a triplet. The score is a transcription of the original recording, capturing its complex rhythmic and melodic structure.

by Robert Fripp, John Wetton
Palmer-James

FALLEN ANGEL

FROM KING CRIMSON / "RED" (Island ILPS-9308)

Handwritten musical notation for the first system, featuring a grand staff with a treble clef and a bass clef. The key signature is one sharp (F#) and the time signature is 4/4. The notation includes a whole rest in the treble staff and a series of chords in the bass staff: G, e, B7, Em, e, Bm, Am.

Handwritten musical notation for the second system, featuring a grand staff with a treble clef and a bass clef. The key signature is one sharp (F#) and the time signature is 4/4. The notation includes a melody in the treble staff (labeled (OBOE)) and a series of chords in the bass staff: G, e, B7, Em, e, Bm, Am.

Handwritten musical notation for the third system, featuring a grand staff with a treble clef and a bass clef. The key signature is one sharp (F#) and the time signature is 4/4. The notation includes a melody in the treble staff (labeled (acoustic guitar)) and a series of chords in the bass staff: Bm, C#7, G(A#A), Bm, C#7, G(A#A), Bm, C#7, G(A#A), G.

Handwritten musical notation for the fourth system, featuring a grand staff with a treble clef and a bass clef. The key signature is one sharp (F#) and the time signature is 4/4. The notation includes a melody in the treble staff and a series of chords in the bass staff: Bm, C#7, G(A#A), Bm, C#7, G(A#A), Bm, C#7, G(A#A), G.

Handwritten musical notation for the fifth system, featuring a grand staff with a treble clef and a bass clef. The key signature is one sharp (F#) and the time signature is 4/4. The notation includes a melody in the treble staff (labeled (OBOE)) and a series of chords in the bass staff: G, e, B7, Em, e, Bm, Am.

FALLEN ANGEL #2

Handwritten musical score for the first system of "Fallen Angel #2". The notation includes a treble clef, a key signature of one sharp (F#), and a common time signature. The melody is written in eighth and quarter notes. The chord progression below the staff is: G, E, B7, Em, C, Bm, Am, and B. The final measure has a fermata over the B chord.

SOLO DE CORNET AD LIB

(P=P) II

Handwritten musical score for the "SOLO DE CORNET AD LIB" section. The notation includes a treble clef, a key signature of one sharp (F#), and a common time signature. The melody is written in eighth and quarter notes. The chord progression below the staff is: EΔ7, EΔ7#11, EΔ7, and B7. The final measure has a fermata over the B7 chord.

(P=P) B

Handwritten musical score for the "B" section. The notation includes a treble clef, a key signature of one sharp (F#), and a common time signature. The melody is written in eighth and quarter notes. The chord progression below the staff is: Em, Asus4, A, D, E, and Em. The final measure has a fermata over the Em chord.

%

Handwritten musical score for the "B" section, first staff. The notation includes a treble clef, a key signature of one sharp (F#), and a common time signature. The melody is written in eighth and quarter notes. The chord progression below the staff is: Em, Asus4, A, D, E, and Em. The final measure has a fermata over the Em chord.

Handwritten musical score for the "B" section, second staff. The notation includes a treble clef, a key signature of one sharp (F#), and a common time signature. The melody is written in eighth and quarter notes. The chord progression below the staff is: Em, Asus4, A, D, E, and Em. The final measure has a fermata over the Em chord.

Handwritten musical score for the "B" section, third staff. The notation includes a treble clef, a key signature of one sharp (F#), and a common time signature. The melody is written in eighth and quarter notes. The chord progression below the staff is: Em, Asus4, A, D, E, and Em. The final measure has a fermata over the Em chord.

VII I II

Handwritten musical score for the "B" section, fourth staff. The notation includes a treble clef, a key signature of one sharp (F#), and a common time signature. The melody is written in eighth and quarter notes. The chord progression below the staff is: Bm, CΔ7, G(add A), Bm, EΔ7, G(add A), Bm, EΔ7, and G(add A). The final measure has a fermata over the G(add A) chord.

FALLEN ANGEL # 3

(OBOE)

G e B7 Em e Bm Am

G e B7 Em e Bm Am B

(P=P) II

CΔ7 CΔ7#11 CΔ7 B7 Am9 CΔ7#11 CΔ7 B7

TRANSCRIT PAR R

STARLESS

Dave Goss - Robert Fripp
John Whetton - William Bradford
Palmer James

from KING CRIMSON / "RED" (Doland ILPS 9308)

Intro Gm/D

%

D

%



Gm/D

%

D

D7



Gm

%

Gm/F

em7

%

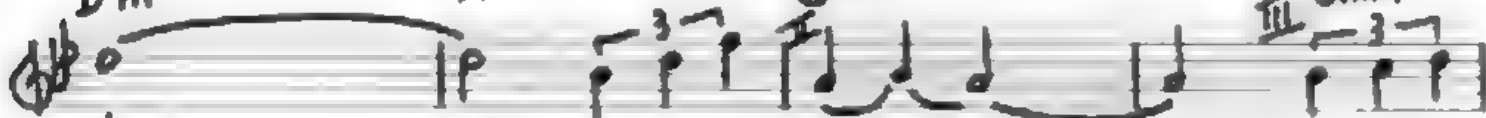


Dm

%

Gm

Gm/F



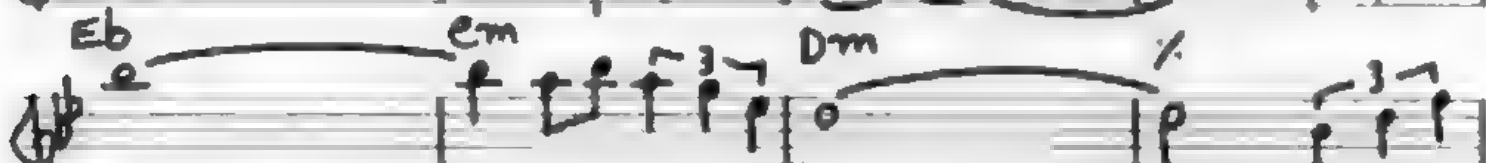
Eb

%

em

Dm

%

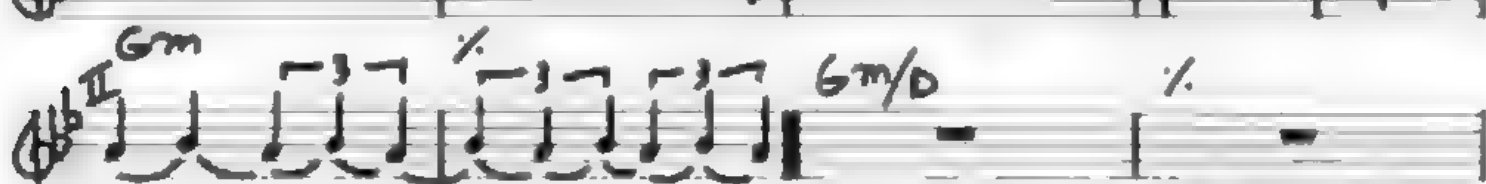


Gm

%

Gm/D

%



D

%

Gm/D

%

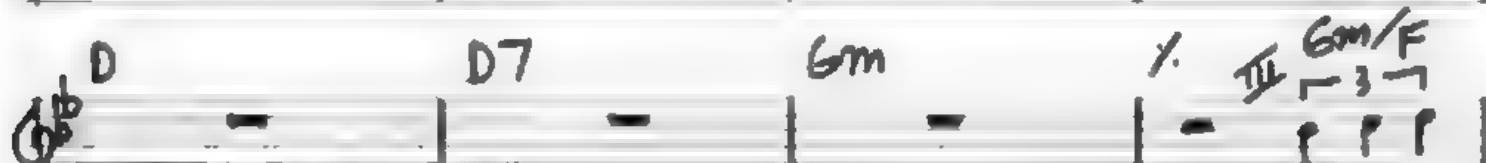


D

%

Gm

%



em7

%

Dm

%



Gm

%

Gm/F

9VA

%



Dm

%

Gm

%



A

Handwritten musical score for guitar, featuring two systems of chords across four staves each. The first system includes chords Gm, Bb, Ab, Gm, D, Gm, Bb, F, Gm, D7, Em, Bb, D7/A, and Gm. The second system includes Gm, Bb, Ab, Gm, D, Gm, Bb, F, Gm, D7, D7, Gm, and D7. The score is written in a simplified notation with chord names and slash marks indicating changes.

...

STARLESS #3

[B]

Handwritten musical score for guitar, section B. The score consists of 10 staves. The first staff has a Gm/D chord. The second staff has Gm/D, D, and D7 chords. The third staff has Gm, Gm, Gm/F, and Cm7 chords with a triplet. The fourth staff has Dm, Gm, and Gm/F chords with triplets. The fifth staff has Eb, Cm, Dm, and Gm/F chords with triplets. The sixth staff has Gm, Gm, and Bb chords with a triplet. The seventh staff has Ab, Gm, D, and Bb chords with a triplet. The eighth staff has Gm, Bb, and Gm chords with a triplet. The ninth staff has F, Gm, and Gm chords with a triplet. The tenth staff has Gm, D7, and D7 chords with a triplet.

[A]

Handwritten musical score for guitar, section A. The score consists of 10 staves. The first staff has a Gm chord. The second staff has a Gm chord. The third staff has a Gm chord. The fourth staff has a Gm chord. The fifth staff has a Gm chord. The sixth staff has a Gm chord. The seventh staff has a Gm chord. The eighth staff has a Gm chord. The ninth staff has a Gm chord. The tenth staff has a Gm chord.

[C]

Handwritten musical score for guitar, section C. The score consists of 10 staves. The first staff has a Gm chord. The second staff has a Gm chord. The third staff has a Gm chord. The fourth staff has a Gm chord. The fifth staff has a Gm chord. The sixth staff has a Gm chord. The seventh staff has a Gm chord. The eighth staff has a Gm chord. The ninth staff has a Gm chord. The tenth staff has a Gm chord.

CR
BASS

STARLESS p5

GTR

BASS

4/4

7

4/4

7

4/4

7

4/4

7

4/4

7

4/4

7

4/4

7

4/4

7

4/4

7

4/4

7

4/4

7

4/4

7

4/4

7

Handwritten musical notation for guitar and bass. The notation includes a treble clef (GTR) and a bass clef (BASS). The key signature is one flat (Bb). The time signature is 4/4. The notation includes various musical symbols such as notes, rests, and accidentals. The notation is written in a stylized, handwritten manner.

CTR
BASS

6/8

3

3

3

3

3

...

Handwritten musical score for the first system, consisting of three staves. The top staff features a complex rhythmic pattern of eighth and sixteenth notes, often beamed together. The middle staff contains a melodic line with some rests. The bottom staff has a bass line with a few notes and a double bar line. The system is divided into measures by vertical bar lines, with some measures containing multiple bar lines.

Handwritten musical score for the second system, consisting of four staves. The top staff continues the complex rhythmic pattern. The second staff has a melodic line. The third staff has a bass line. The bottom staff is a new section, indicated by a dashed line and a 'PVA' marking, featuring a different rhythmic pattern. The system is divided into measures by vertical bar lines.

Handwritten musical notation for the first system. The top staff contains a sequence of notes with accidentals (sharps and naturals) and slurs. The bottom staff shows a bass line with a triplet of eighth notes and a 4/4 time signature.

Handwritten musical notation for the second system. The top staff continues the melodic line with various accidentals. The bottom staff features a triplet of eighth notes and a 4/4 time signature.

Handwritten musical notation for the third system. The top staff shows a melodic phrase with slurs and accidentals. The bottom staff includes a triplet of eighth notes and a 4/4 time signature.

Handwritten musical notation for the fourth system. The top staff begins with a whole note chord marked with a sharp and a natural, followed by a phrase with slurs. The bottom staff shows a bass line with a slur and a 4/4 time signature.

Handwritten musical notation for the fifth system. The top staff contains a melodic line with slurs and accidentals. The bottom staff shows a bass line with a slur and a 4/4 time signature.

Handwritten musical notation for the sixth system. The top staff continues the melodic line with slurs and accidentals. The bottom staff shows a bass line with a slur and a 4/4 time signature.

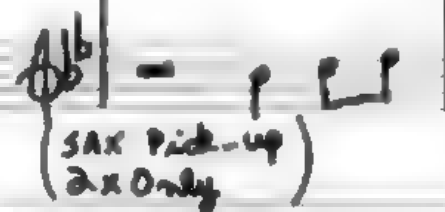
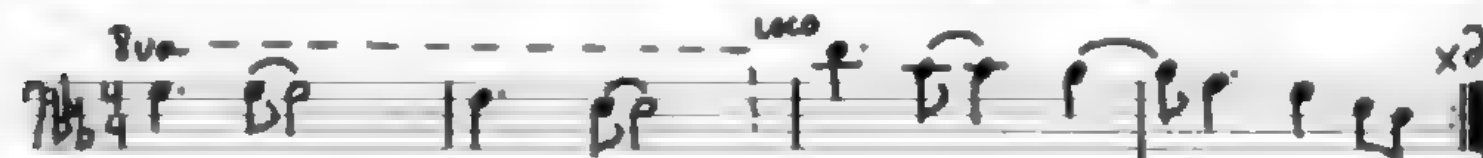
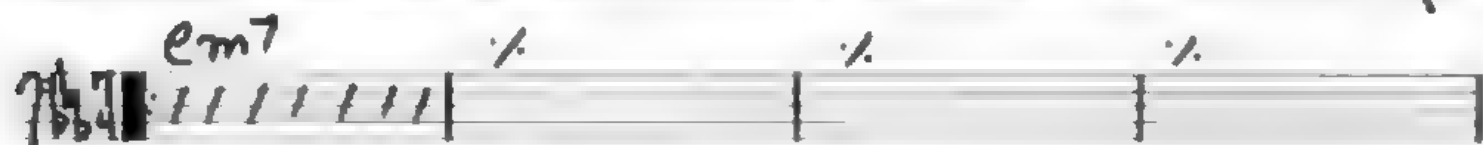
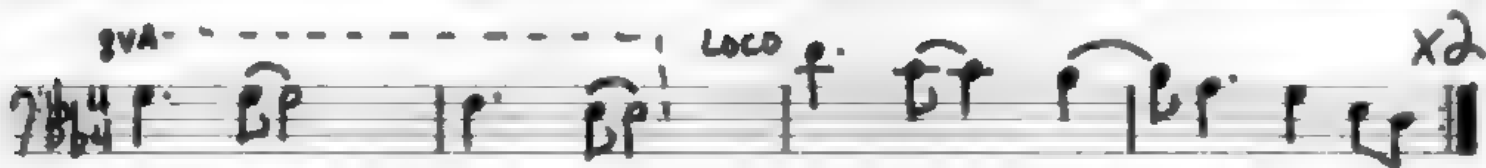
STARLESS #10

(Solo) - - - - -

TO SAY SOLO ...

STARLESS p11

SAXSOLO Em7



STARLESS PIA

Handwritten musical score for "STARLESS PIA". The score is written on eight staves, each with a treble clef and a key signature of one flat (F major). The notation includes various chords and melodic lines with slurs and ties.

- Staff 1: Chords: $Cm7$, Dm . Melody: $C4$ (half note), $F4$ (quarter note), $A4$ (quarter note), $G4$ (quarter note), $F4$ (quarter note), $E4$ (quarter note), $D4$ (half note).
- Staff 2: Chords: Gm , G/F , Eb , Cm . Melody: $G4$ (half note), $A4$ (quarter note), $B4$ (quarter note), $C5$ (quarter note), $B4$ (quarter note), $A4$ (quarter note), $G4$ (half note).
- Staff 3: Chords: Dm , Gm . Melody: $D4$ (half note), $E4$ (quarter note), $F4$ (quarter note), $G4$ (quarter note), $A4$ (quarter note), $B4$ (quarter note), $C5$ (quarter note), $B4$ (quarter note), $A4$ (quarter note), $G4$ (half note).
- Staff 4: Chords: Gm/D , D . Melody: $G4$ (half note), $A4$ (quarter note), $B4$ (quarter note), $C5$ (quarter note), $B4$ (quarter note), $A4$ (quarter note), $G4$ (half note).
- Staff 5: Chords: Gm/D , D , $D7$. Melody: $G4$ (half note), $A4$ (quarter note), $B4$ (quarter note), $C5$ (quarter note), $B4$ (quarter note), $A4$ (quarter note), $G4$ (half note).
- Staff 6: Chords: Gm , Gm/F , Eb , Cm . Melody: $G4$ (half note), $A4$ (quarter note), $B4$ (quarter note), $C5$ (quarter note), $B4$ (quarter note), $A4$ (quarter note), $G4$ (half note).
- Staff 7: Chords: Dm , Gm . Melody: $D4$ (half note), $E4$ (quarter note), $F4$ (quarter note), $G4$ (quarter note), $A4$ (quarter note), $B4$ (quarter note), $C5$ (quarter note), $B4$ (quarter note), $A4$ (quarter note), $G4$ (half note).
- Staff 8: Chords: Gm . Melody: $G4$ (half note), $A4$ (quarter note), $B4$ (quarter note), $C5$ (quarter note), $B4$ (quarter note), $A4$ (quarter note), $G4$ (half note).

FINE

TRANSCRIT PAR R

John Whetton, Robert Fripp
Palmer-James.

THE GREAT DECEIVER

FROM KING CRIMSON/"STARLESS AND BIBLE BLACK"(Island 9275)

Handwritten musical notation for the first system, marked **VII**. The system consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. It contains a melodic line of eighth and sixteenth notes. The lower staff is in bass clef with the same key signature and time signature, containing a bass line with a dotted half note and a whole note. The system concludes with three measures marked with a double bar line and a slash.

Handwritten musical notation for the second system. The system consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. It contains a melodic line of eighth and sixteenth notes. The lower staff is in bass clef with the same key signature and time signature, containing a bass line with a dotted half note and a whole note. The system concludes with three measures marked with a double bar line and a slash.

Handwritten musical notation for the third system, marked **IX**. The system consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. It contains a melodic line of eighth and sixteenth notes. The lower staff is in bass clef with the same key signature and time signature, containing a bass line with a dotted half note and a whole note. The system concludes with three measures marked with a double bar line and a slash.

Handwritten musical notation for the fourth system, marked **VII**. The system consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. It contains a melodic line of eighth and sixteenth notes. The lower staff is in bass clef with the same key signature and time signature, containing a bass line with a dotted half note and a whole note. The system concludes with three measures marked with a double bar line and a slash.

Handwritten musical notation for the fifth system, marked **IX**. The system consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. It contains a melodic line of eighth and sixteenth notes. The lower staff is in bass clef with the same key signature and time signature, containing a bass line with a dotted half note and a whole note. The system concludes with three measures marked with a double bar line and a slash.

EVENING STAR

MUSIC BY
ROBERT FRIPP and BRIAN ENO

GTR I (HARMONICS)

GTR II

Handwritten musical score for "Evening Star" by Robert Fripp and Brian Eno. The score is written on three staves. The top staff is for GTR I (HARMONICS) and the middle staff is for GTR II. Both are in 4/4 time with a key signature of one sharp (F#). The top staff has a measure with a natural sign and a measure with a sharp sign, both with a "VII" fret marking. The middle staff has a measure with a natural sign and a measure with a sharp sign, both with a "II" fret marking. The bottom staff has a measure with a natural sign and a measure with a sharp sign, both with a "XII" fret marking. The bottom staff ends with a double bar line and a sharp sign.

ONE MORE RED NIGHTMARE

Robert Fripp/John Whetton

from KING CRIMSON / "RED" (Island ILPS-9308)

A

Handwritten musical score for "One More Red Nightmare" by Robert Fripp/John Whetton. The score is in 4/4 time and consists of five systems of staves. The first system has a treble clef and a key signature of one flat. The second system has a treble clef and a key signature of one flat. The third system has a treble clef and a key signature of one flat. The fourth system has a treble clef and a key signature of one flat. The fifth system has a treble clef and a key signature of one flat. The score includes various musical notations such as notes, rests, and accidentals. There are also handwritten annotations like 'e#m7', 'A7', 'F#7', and 'e#m7'.

B

Handwritten musical score for "One More Red Nightmare" by Robert Fripp/John Whetton. The score is in 4/4 time and consists of five systems of staves. The first system has a treble clef and a key signature of one flat. The second system has a treble clef and a key signature of one flat. The third system has a treble clef and a key signature of one flat. The fourth system has a treble clef and a key signature of one flat. The fifth system has a treble clef and a key signature of one flat. The score includes various musical notations such as notes, rests, and accidentals. There are also handwritten annotations like 'e#m7', 'A7', 'F#7', and 'e#m7'.

TRANSCRIT PAR R